Spring Patterns number of *Vogue*



MARCH 1, 1913
PRICE 25 CTS.

THE VOGUE COMPANY
CONDÉ NAST *President*



KNOX LADIES' HATS

To be found at the best Millinery Shops in the leading cities

The KNOX Hat Mfg. Company
WHOLESALE SALESROOM 6th FLOOR
425 5th AVENUE, NEW YORK CITY

KNOX
NEW YORK.

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FIFTH AVENUE & 37TH STREET
NEW YORK

"Halcyon Rose" Talcum Powder

New—Exclusive

Halcyon Rose Talcum Powder marks an epoch in the development of toilet powders.

It stands alone, unrivalled—the most delicate, the softest, purest and most exquisitely perfumed talcum powder ever offered American women.

It is more expensive than any other talcum powder made—75 cents a jar—but it is infinitely superior in every way.

You will find Halcyon Rose Talcum Powder in Flesh and White tints at all good shops.

If you are not entirely pleased with it, take it back; the dealer from whom you bought it is authorized by us to refund the purchase price without question.

Hanson-Jenks' Company
Perfumers

149 West 36th Street, New York

The Most Expensive Talcum Powder in the World

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK



New Spring Models

Women's Waists

Sizes 32 to 44

No. 190 — HAND-EMBROIDERED WAIST of chiffon over chiffon, in navy, black, and all the colors. Collar, pointed yoke and cuffs of white chiffon, open-front model with hand-embroidered Grecian border. *Value,* $22.50 **16.75**

No. 192—SILK CHIFFON WAIST, open front model, in navy, black and all the newest colors, made over shadow lace, flat collar of satin, pleated chiffon frills. *Value,* $19.75 **13.75**

No. 194—BROCADED CREPE DE CHINE WAIST, open front model, hand-embroidered in black, white, navy and all the newest colors, bosom of tucked net, flat collar and vestee of hemstitched chiffon. *Value,* $24.50 **18.50**

No. 196—SILK CREPE DE CHINE WAIST, in navy, black, white and all newest colors, collar and cuffs of white crepe de chine; china silk lining. *Value,* $14.50 **9.75**

No. 198—SILK CHIFFON WAIST, in black, white, navy and all the newest colors, open-front model, flat collar and cuffs of natural-colored embroidered batiste, china silk lining. *Value,* $16.50 **12.75**





Spring and Summer Catalogue "Correct Dress," now ready, mailed out of town upon application to Department "H"

Pneu Form

The Pneumatic Dress Form



THIS is the only pneumatic dress form in the world. The air chamber is constructed of non-elastic, scientifically air-proofed cloth, moulded into a general semblance of the female form, including the hips. To make it assume *your* form, you simply place *Pneu Form* inside your fitted waist lining, inflate it by blowing gently into the mouthpiece—and in less than a minute, before you stands *YOU* with looking-glass fidelity.



IT'S YOU



The standard rod regulates to any desired height for the making and draping of skirts, dresses and gowns. A convenient thumb screw holds it firmly in place wherever set.



And this little box base holds it all !

After the standard rod is adjusted to the desired height, place your petticoat over Pneu Form and then proceed to make and drape your skirt, dress or gown.





With Pneu Form you can study at leisure the lines and "drape" of your skirts or dresses as you stand or sit at ease before your own pneumatic self.

With Pneu Form, you or your dressmaker can make, and complete, the most elaborate waist or gown down to the minutest detail, without a single try-on.



The same *Pneu Form* will reproduce any number of figures if ordered a size larger than the largest bust measure for which it is to be used.

Write for new Booklet "C-12" giving full description and prices.



When you are through using Pneu Form for the day, simply deflate it, detach the standard rod, and pack it all within its own little box base.

Pneu Form can be tucked away under a couch or on a shelf out of the way when not in use. "Flat dwellers" greatly appreciate this feature. Weight complete, 10 pounds.



The Pneumatic Form Co.

557 FIFTH AVENUE
near 46th Street NEW YORK

Sold by many first class stores or direct by us



NEW AND ORIGINAL SUIT MODELS FOR THE SPRING

Russian blouse suit of self-striped eponge, collar and cuffs of embroidered white silk. High girdle skirt slashed to the side and trimmed to match coat. Black and colors: Navy, Nell Rose, Light Grey, Light Tan, Copenhagen. 45.00

Cutaway model of Striped Bedford cord. Belted coat with smoked pearl buckles. Sailor collar of faille silk. New skirt has trouser pocket effect at the back. In black and white or blue and white stripes. 39.50

Poiret Model of imported striped taffeta. Blouse coat with batiste collar. Black charmeuse skirt with pleated fan insert of striped taffeta at the slash to match coat. 110.00

BONWIT TELLER & CO., 5th Ave. at 38th St., New York

Why be burdened with shopping When Vogue can act for you?

The Vogue Shopping Service annihilates distance, conserves time, spares energy and saves money for you.

It annihilates distance, since, live where you may, great shopping facilities of the great cities are yours by the simple means of a line to Vogue. Through the Shopping Service, the Fifth Avenue shops with their wonderful influx of new spring clothes, the specialty shops with their distinctive novelties, are easily within your reach.

Saves Time and Energy

It conserves your time and energy since the necessity of your trailing around the shops is removed and able shopping connoisseurs will find just what you want. They know all the shops better than you ever could and, moreover, they know in just which particular shop to buy the particular article you desire.

It saves money, since it is possible to buy better things at less cost in great centers of commerce than in the smaller cities or towns.

The Shopping Service Can Buy Your Spring gown using such discretion and such accuracy that it will be not only becoming, but will fit.

From Buffalo, a woman writes:

> *"Please accept my most grateful thanks for the excellent judgment in the selection of the black charmeuse. It does not seem fair you should assume all the trouble free of charge."*

To do such shopping free of charge is a part of Vogue's Service. It is our pleasure to make the magazine not only something to read, but something to use—a friendly agent always to be commanded.

Your Spring Suit

or Coat can be purchased satisfactorily if measurements and some suggestions of style and color are given. Here is a letter that tells its own tale:

> *"The coat you sent me came all right. I could never have gotten anything so pretty for that price in St. Louis where I do most of my shopping. I surely want to thank you."*

The All-Important Easter Bonnet may come right from a Fifth Avenue hat shop and perhaps cost you less than if purchased from the little milliner in your town. Short and to the point is a letter from Virginia:

> *"The hat and net came today. Am perfectly satisfied with both."*

Buying a hat does seem risky, yet another woman writes from far away Cristobel, Canal Zone:

> *"The hat, tie and jabot have come and are very satisfactory. You have helped me out considerably and I shall take great pleasure in recommending the* VOGUE *Shopping Department."*

Just the Thing

you would fancy we couldn't do is the very one we can. It is surprising to know how many corsets are purchased by the Shopping Service. But, with accurate measurements and some description of the figure, the best of results can be obtained through a Fifth Avenue corsetiere. One letter like many we receive follows:

> *"The corset you so kindly sent has arrived, and is most satisfactory. Thank you very much."*

A little of Everything is done for some of our readers—and a variety of articles sent at once.

> *"Please accept my thanks for the very delightful articles you bought for me last month. The nightgown was a real beauty, and unusual in every way. The stockings and brassiere were thoroughly nice, as well as the flowers, especially the dahlia. The songs were entertaining. The things for the baby were just right, too."*

A Bride of a Day found time to write us of her appreciation:

> *"This is the morning after the wedding, but I must write you of the splendid things said about my clothes. Thanks to you. Oh! how good and patient you were. I can never forget it."*

But who wouldn't have been interested in the collection of a trousseau? Certainly the Shopping Service was. For after all the Shopping Service is not only an organization, but a number of capable, human women who know clothes and values to be sure, but who take a personal interest in the women who trust them with a commission. They read between the lines to find the real preference and desires—and then seek to accomplish them.

Your problem will interest Vogue's Shoppers. Take them into your confidence and let them shoulder your Spring shopping—your gown, your hat, your shoes, your gloves. Without worry, without trouble, and at a saving of expense, whatever you need will be delivered to you.

Inauguration weather



is apt to be Rainy, Foggy and Damp

Heathcoat
RAINPROOF
MALINE



Designed by Laure Laval, Paris.
East Indian Maharané Head-dress of pearl beads and Jewels, surmounted by fan flare of crystal white Heathcoat Maline.



Designed by Ora Cné, New York.
Hat and collar of gray Heathcoat Maline, combined with Nell Rose. Hat trimmed with black aigrettes.



Designed by Joseph, New York.
Striking head-dress of black Heathcoat Maline.

is the kind to use, because in wet and rainy seasons it stays fresh and brilliant—it's waterproofed. It makes the most beautiful Hats, Ruffs, Boas and Head-dresses, since it can be given a wonderful fluffy effect by holding it in steam. This is possible only with Heathcoat Maline on account of its wonderful waterproof qualities—the steam fluffs the material without wilting it.

And for the same reason Heathcoat Maline is especially recommended for early Spring or for use at the lakes and seashore. It is so wonderfully waterproofed that it can be steeped in boiling water without harming either the fabric or the finish. Isn't that a supreme test of waterproofness?

More, Heathcoat is proof against perspiration, too. That's very important.

When Heathcoat Maline becomes spotted or soiled you can safely wash it in tepid water with Castile soap shavings. Then you press it with a warm iron and it comes back to its original silky brilliancy.

Made and guaranteed by the house of Heathcoat, established 105 years ago by John Heathcoat, the man who invented Maline.

JOHN HEATHCOAT & CO.
77 Fifth Avenue, New York

13 Ironmonger Lane
London, E. C.

64 Wellington St. W.
Toronto, Canada

"Paris Says Maline" is the name of our beautifully printed book, showing the latest French and domestic Millinery styles and upwards of 80 of the latest Parisian colors. Sent free on request with a good-sized sample of Heathcoat rainproof Maline.



Designed by M. & M. Koch.
Charming Latin Quarter Tam of Heathcoat Maline, trimmed with triangular Motif of Jet.



Designed by Stern Bros., N. Y.
Dainty Boudoir Cap of shell pink Heathcoat Maline and pink buds.



Designed by James McCreery & Co., N.Y.
Head-dress of light Coq de Rouge Heathcoat Maline.

HEATHCOAT MALINE IS MADE IN EVERY FASHIONABLE COLOR AND SHADE

{Illusions, Tulles, Veilings} "Heathcoat" {Alencon Net, Toscas, Brussels Nets} "Heathcoat" {Dress Nets, Tucked Nets, Cotton Nets}



The Finest Fifty Gowns From Five Hundred

By mail and cable from Paris, with model gowns on every steamer—from the ateliers of the great modistes in New York—from the hall room of some student of art and design—from many sources—a wealth of fascinating ideas were brought together in our studios in New York, and from them grew a brilliant collection of new gowns. And from these we told our jury to choose, for the season's opening, about fifty, the smartest and most stunning. Every sweeping line—every graceful drape had its advocates. Each had to pass most searching criticisms. And at last the choice is complete, and we can offer in thousands of the best shops for March openings—the finest fifty gowns from five hundred.

Four of the fifty selected designs are shown here. (Details below.) Aren't they the sort of clothes you turn to look at—the kind you go home and tell about after the reception?

The Ladies' Home Journal Patterns

are designed to give you the three things you want your spring clothing to have this year.

Style—strictly the mode, but with an appeal to the innate sense of propriety.

Good Fit—not the ready-made kind, but perfect and expressing your personality.

Economy—not cheap, but more than you pay for, because you make the gowns yourself.

Lots of women with a reputation in their set for correct dressing tell us, "I save half of my dress allowance, and still have more clothes and better clothes than before I tried home dressmaking." "And it is so easy," they say. There is no fuss and bother about The Ladies' Home Journal Patterns—no complicated directions to confuse you. Thousands of high-school girls use them. You can't make a mistake, whether you have a seamstress or whether you do it all by yourself.

These four designs (with working details,) and 46 more, are truthfully illustrated in "Good Dressing" for March.

"Good Dressing"

This unique magazine—free to you—is filled from cover to cover and brimming over with authoritative style suggestions. Julia Marlowe picks out three bridal dresses—What to Wear With What—Color Combinations—How Can I Have Beautiful Hair?—House Dresses, Street and Reception Gowns—Ball Costumes—William Faversham Chooses His Own Gowns—a girl in a fashionable school writes about the frocks of her friends.

"Good Dressing" is produced under the direction of the editors of The Ladies' Home Journal. It costs $400,000 a year. Yet your copy will be given to you by your merchant with his compliments, if he sells The Ladies' Home Journal Patterns.

If not, simply write us, mentioning his name, and we will be delighted to mail you your copy of "Good Dressing" without cost.

But, if you wish to be sure to get your copy every month the moment the styles are ready, send us 25 cents to cover bare cost of postage, and you shall receive it for a whole year.

The

HOME PATTERN COMPANY

625 West Forty-third Street **New York City**

7505—A charming afternoon dress of ratine, the materials for which, including the contrasting satin, would cost $5.46.

7484-7420—Smart tailored suit, the materials for which would cost, including the silk lining for the coat, about $9.90.

7494-7495—The materials for this splendidly designed serge suit would cost, including the silk lining for the coat, about $8.78.

7482—This afternoon dress of novelty bordered voile would cost for the material, $5.88.



The Best and Highest Style Cloaks, Suits and Wraps are Lined with

GOETZ LININGS

THOUSANDS of women who are familiar with the beauty, quality and durability of GOETZ* Linings will not buy cloaks, suits or wraps lined with anything else. They appreciate the distinctive touch of luxury these linings impart to any garment—as well as the increased wearing quality.

GOETZ Peau de Cygne

is the most sought for lining of the 1913 season. It is to be had in a wide variety of approved colors and is the perfect complement to any costume, however simple or elaborate.

Your Guarantee

of the real GOETZ Lining and your assurance for wear lies in the silk-woven label shown below. Look for it in every garment.

THE NAME "GOETZ" IS IN THE SELVAGE OF THIS LINING IT IS YOUR GUARANTEE FOR WEAR
GOETZ SILK MFG. CO.
NEW YORK

It is Well Worth Your While

to pay particular attention to the lining whenever you buy a suit, a cloak or wrap of any kind. Those with GOETZ Linings are dependable—but be sure of the genuine.

GOETZ SILK MANUFACTURING CO., 148 Fifth Ave., New York, N. Y.

When you desire a heavier lining, insist upon Goetz yarn dyed, pure dye, satin. The name "Goetz" is in the white selvage. Guaranteed for two seasons.
*Pronounced "Gets."

Copr. Life Pub. Co.



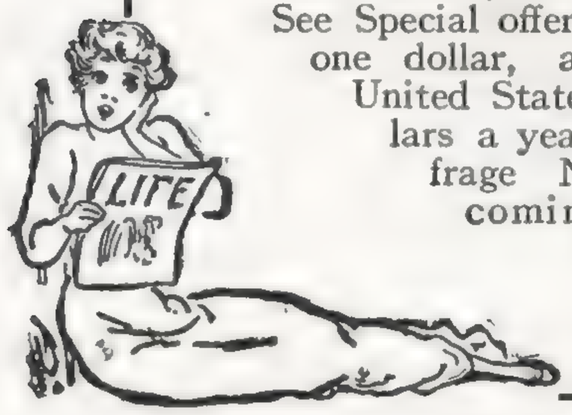
The EASTER NUMBER of **Life**

PRICE 25 CENTS

READY MARCH FOURTH NINETEEN HUNDRED AND THIRTEEN

Awful Number March 25

LIFE is issued every Tuesday, all numbers ten cents, except Christmas and Easter numbers, twenty-five cents. See Special offer; three months for one dollar, anywhere in the United States, or five dollars a year. Our Suffrage Number is coming soon.



FREE. The Miniature LIFE, which is a small edition of the larger LIFE, printed in colors, sent to any address on receipt of a two-cent stamp

OBEY THAT IMPULSE

THREE MONTHS—ONE DOLLAR—SPECIAL

Enclosed find One Dollar (Canadian $1.13, Foreign, $1.26). Send LIFE for three months to

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Open only to new subscribers; no subscription renewed at this rate. This order must come to us direct; not through an agent or dealer.

LIFE, 67 West 31, New York.

ONE YEAR $5.00. (CANADIAN $5.52, FOREIGN $6.04.)

Spirella Corsets



Illustration Copyright, 1913.

WHETHER you seek luxurious ease or eager activity, you will enjoy graceful beauty and constant comfort when you wear a Spirella Corset adapted to your individual needs, and fitted to your figure. This is done in your own home by our expert Corsetiere. She takes your measure and orders for you the Spirella model which will lengthen your lines, reduce too prominent hips and otherwise persuade your figure into comely proportions.

Spirella Corsets are boned with the flexible Spirella Stay, which can be had in no other corset. It is light in weight, ventilative and elastic, yields with equal facility in all directions, and clings snugly to the body. Hence, the Spirella Corset sustains without irritation, while it produces flowing lines of beauty, gives comfort and promotes health—features that no woman can afford to ignore. Spirella Stays are also guaranteed not to rust nor break. If one stay in your corset should rust or break within a year's wear, we will give you a new corset.

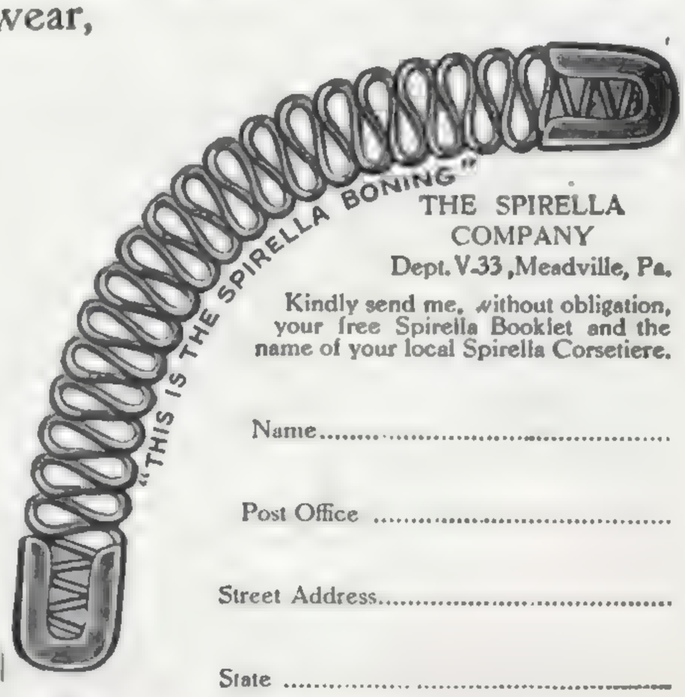
Send for Spirella Booklet Fill out the coupon—mail it to us at Meadville—and we will send you the beautiful Spirella Booklet, showing the newest styles in Spirella Corsets, and give you the name of the Corsetiere nearest you.

SPIRELLA

506 Fifth Avenue, New York *(Telephone 1110 Bryant)*

LONDON PARIS

Factories at Meadville, Pa.; Letchworth, England, Niagara Falls, Canada



THE SPIRELLA COMPANY
Dept. V-33, Meadville, Pa.

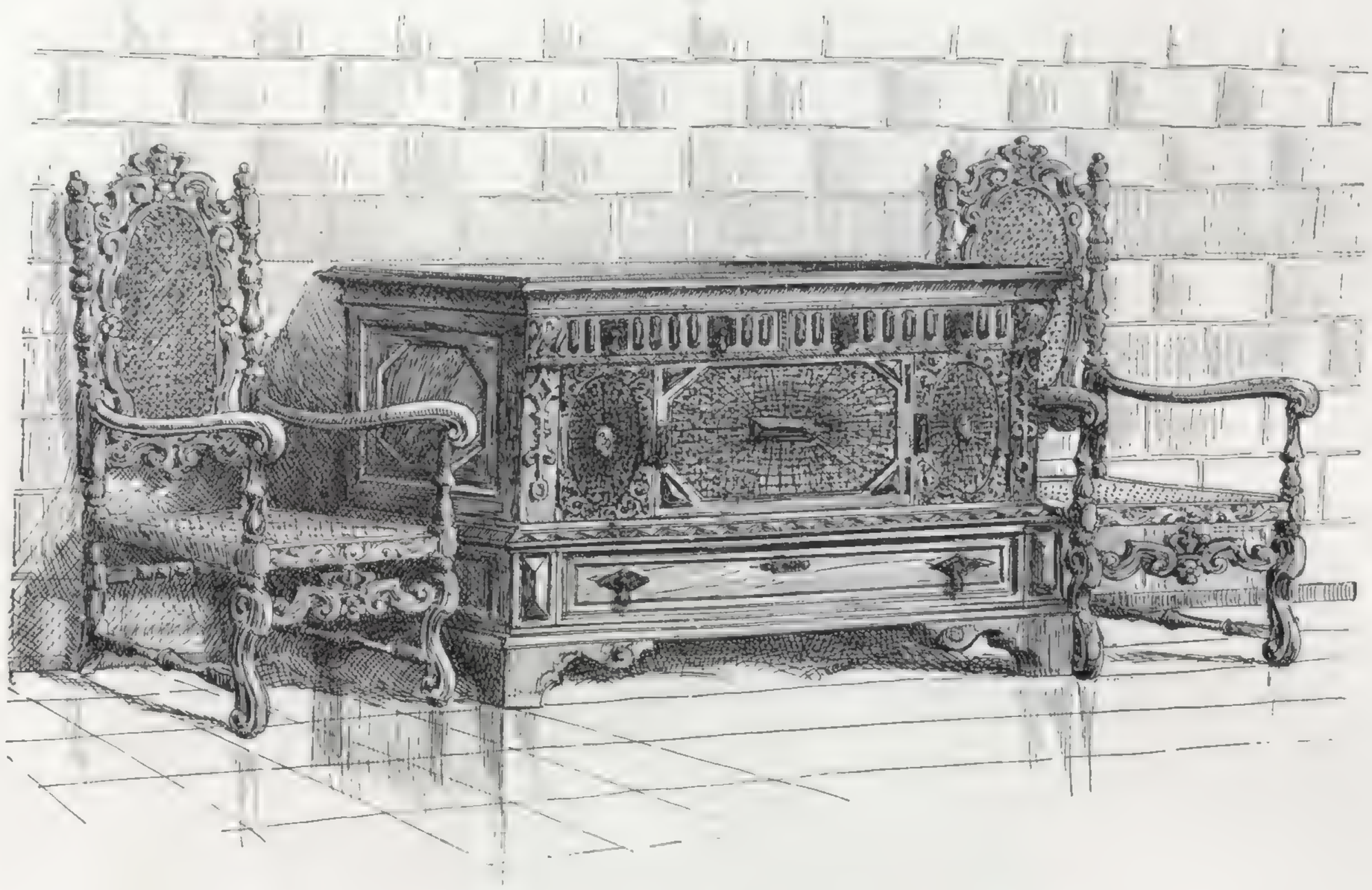
Kindly send me, without obligation, your free Spirella Booklet and the name of your local Spirella Corsetiere.

Name.....

Post Office .....

Street Address.....

State .....



The FURNITURE of Queen Elizabeth's Days

IN the sunflooded "parlour" of some old Elizabethan Grange, a room not over large and panelled to the ceiling in warm, brown oak, is doubtless to be found the very suggestion which will give an air of dignity and comfort to the Apartment of today.

It is in such nooks and corners of Old England that our Hampton Shops look for the originals of which we have always on hand such fascinating reproductions.

Our Furniture is to be seen only in one or other of the Twelve Galleries we devote to its display in New York.

We have no agents and no branch establishments. Write us for our interesting book, handsomely illustrated with etchings, "The House and Its Plenishing."

The Grand Rapids Furniture Company
INCORPORATED

34 and 36 West Thirty-second Street, New York

HAMPTON SHOPS

All
Original
and
Genuine
Burgesser
Hats
Bear This
Trade Mark

A. D. BURGESSER & CO.
IMPORTERS AND MANUFACTURERS
NEW YORK
TRADE MARK

For sale at all the leading
dealers in the
United States and
Canada





La Silhouette

The slender figure of long line continues to be the ideal of fashion's rulers. This year's gowns call for tiers of flounces, tunic draperies and pannieres of lace. To meet this vogue and still maintain the stylish slenderness of figure, shadow laces will be largely used.

Among the many varieties of Quaker Laces you will find a wealth of cobwebby shadow effects especially designed in accord with the fashion.

For practically every use to which you desire to put lace, there is a style of Quaker Lace adapted to your purpose. You'll easily find it in any store that carries Quaker Laces.

Quaker Laces are produced in an unusually wide range of designs. Quaker designs are unique in their newness and originality. They are absolutely authoritative. They are made in the most fashionable widths of insertions, edges, flounces, bands and all-overs.

They give to the costume an elegance comparable only to that of costly and exquisite hand-made laces.

QUAKER LACES



Quaker Laces are not sold by mail. We cannot send samples, but we will gladly send you "The Quaker Lace Book," free on request. To see the great variety of fashionable Quaker designs, go to the best department stores, dry goods stores and lace specialty shops. **Look for the Quaker head on the lace card.**

We show 25 Quaker Lace designs in the Spring Fashion Quarterlies and in the *Delineator* for March. Be sure to see them.

Write to us for "The Quaker Lace Book."

QUAKER LACE COMPANY

Makers of Quaker Laces, Quaker Curtains and Quaker Craft-Lace

PHILADELPHIA

Shoppers' and Buyers' Guide

A classified list of business concerns which are recommended to the patronage of our readers

One year, (payable in advance, subject to 20% cash discount)..... **$50.00**
One year, (payable monthly, in advance, subject to 5% cash discount). **$50.00**
Single Insertions, (payable in advance, subject to 5% cash discount). **$2.50**
No orders accepted for less than four consecutive Insertions.
Space limited to 4 lines—about 25 words. Forms close one month in advance of date of issue. Address all correspondence to: Manager Shoppers' and Buyers' Guide Service, Vogue, 443 Fourth Ave., New York.

The Story of Eleven Craftswomen

A month ago we pointed out that these pages are the home of scores of unusual enterprises which advertise exclusively in Vogue. Here is the first chapter of the story of one of the most unique of them all.

ELEVEN girls gave a tea in New York last November. At the tea they made their own declaration of independence, asserting their belief that in union there is strength.

That was the beginning of the Noank Studio Shop. Its founders are:

Ruth Green Harris
Virginia Lloyd Fox
Berta Nabersberg
Sallie B. Tannahill
Isabel Cooper
Katherine Forest
Alida Clément
Grace Riblet
Anne Selleck
Emily Rockwood
Noémi Pernessin

Among the arts and crafts of which these girls are mistresses are jewelry and metal work, pottery, leather craft, wood block printing, textile dyeing, book-plate designs and needlework. Starting at 936 Eighth Avenue, they began to use the "Shoppers' & Buyers' Guide" at the suggestion of another girl who has used our columns for several years. Already they have won enough success to warrant their moving into larger quarters at 45 East 59th Street.

There are few women who will not be sincerely interested in the work done by these eleven girls. Side by side with their own work, they announce their willingness to hold exhibitions for other artists and craftswomen. Meanwhile they will continue to advertise in the "Shoppers' & Buyers' Guide."

It is a brave and an interesting enterprise, the Noank Studio Shop. We wish it all success. And we wish, also, that you would read these pages even more carefully than ever before. Otherwise you may miss some discovery that will be particularly well worth your while.

Boas, Feathers, etc.

Old Willow Plumes and **Ostrich Feathers** made into handsome French plumes, collarettes, popular fancies. Paradise aigrettes remodelled into latest creations. Mme. Block. See next.

MME. BLOCK. Write for advice on reconstructing new novelties from old feathers. If you do not wish work done, will return feathers at our expense. 36 West 34th Street, New York.

IMPERIAL OSTRICH FEATHER CO.
338-6th Ave., N. Y. Specialists:—Cleaning, dyeing. Old plumes remade into latest creations. Estimates given. Mail orders filled. Free catalog.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest. "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

"RAD-BRIDGE" Basket Weave Playing Cards. Latest, same quality, size, colors and price as our famous Linen and Velour Cards, only difference design on back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c. per pad. $2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V., Radcliffe & Co., 144 Pearl St., New York.

LILLIAN SHERMAN RICE, 231 W. 96th St., N. Y., author of "Bridge in a Nutshell." Classes in bridge and auction. Taught in six lessons. Private instruction. Phone 1464 Riverside.

Covers for Auction Pads. Charmingly distinctive. Individual score cards to correspond with pad. Send 10c. for designs and samples. Pen & Ink Crafts Co., Berlin, Conn.

Children's Clothes

Children's Wear from infancy to twelve yrs. Garments made to order, smocked and exclusive models. Boys' dresses, one to six yrs., specialty. Beebee & Shaddle, 38 W. 33 St. Tel. 7537 Mad.

MISS HELEN MURRAY
Misses' and Children's smart and exclusive coats and dresses. Lingerie a specialty. 13 W. 35th St., New York. Tel. 4703 Murray Hill.

IMPORTED SMOCKED FROCKS Sizes from 6 months to 15 years. Prices reasonable. Order now for Spring. Circular showing designs on request. Mrs. J. B. McCoy, Jamestown, Va.

Children Outfitted from infancy to 10 years. Original garments at moderate prices. Smocked frocks a specialty. Mail orders. Miss A. Deane, 800 East 173rd St., N. Y. Tel. 3676 Tremont.

MISS MOORE. Our specialties for children are absolutely unique. D'jibba, Hohenzollern, Fauntleroy, Luxembourg and other frocks. Boys to 6, girls to 14 yrs. 547 Boylston St., Boston, Mass.

Infants' Layettes—Children's Dresses
Stamped ready to embroider and make up. No other patterns necessary.
Hurm Art Shop, 277 Fifth Ave., N. Y.

PICTURE BOOK ROMPERS and Play Dresses. Smocked and Hand-embroidered Frocks. Original designs for little girls only. Mme. des Tuzeaulx, 128 Madison Ave., N. Y.

Exclusive Models—Children's Frocks 4 to 12 years, smocked designs. DANCING and SCHOOL DRESSES. MODERATE PRICES. Needlework Dept., Y.W.C.A., 14 W. 45 St., N. Y.

BABY'S FRENCH BISHOP. Adjustable long and short dresses and skirts. Baby boy's first short dresses. Illustrated circular. Mail orders. Fanny M. Young, Agt., Highland Falls, N. Y.

China and Cut Glass

The Furness Animal China. Something new and distinctive in tea and breakfast services. Individual gifts, favors and prizes. The Furness Studio, Carnegie Hall, 154 W. 57th St., N. Y.

HUNGARIAN PEASANT POTTERY
In bright colorings. Tea sets, wall plaques, flower jars, and quaint odd bits. Price, 35 cents to $6. JOSEPH P. McHUGH & SON, 9 W. 42D St., N. Y.

Chiropody

Dr. E. N. Cogswell, Surgeon Chiropodist. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort, $1. Foot Ointment, 50c. Toilet Powder, 25c. 418 Fifth Ave., New York.

Louise Lewis. Special FOOT MASSAGE and all ailments of the feet scientifically treated. Expert manicures. 452 5th Ave., Knox Bldg., N. Y. MaBelle Toilet Preparations.

Cleaning and Dyeing

MME. PAULINE
CLEANING AND DYEING.
House and Street Gowns, Laces, Chiffons, etc.
223 W. 14th St., and 115 E. 34th St., N. Y.

LEWANDOS America's Greatest Cleaners and Dyers 284 Boylston Street and 17 Temple Place Boston. 1633 Chestnut Street, Philadelphia. 557 Fifth Avenue, New York.

LEWANDOS-Branches Washington Albany Rochester Providence Newport Hartford New Haven Bridgeport Lynn Salem Cambridge Worcester Springfield Portland

Cleaning and Dyeing—Cont.

BLANCHISSEUSE de Fin. Lingerie and Lace Curtains a specialty. Personal attention given all work. Prices reasonable. Mme. Dunand, 606 Park Ave., near 64th St., N. Y. Tel. 2685 Plaza.

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Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

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Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

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Portraits, Photographs in color (Autochrome).

Anna Frances Levins—Photographer
Specializes in copying and enlarging old family Daguerreotypes, Tintypes; even faded Amateur Prints. Samples at Studio, 5 E. 35th St., N. Y.

Photographic Portraiture at your home or in my studio by appointment. Daguerreotypes, photographs, etc., copied, enlarged. L. W. Brownell, Studio 45 E. 59th St., N. Y. Tel. Plaza 2170.

GENUINE COLOR PHOTOGRAPHY
By improved system. Any quantity from one sitting. Prices extremely moderate. Work guaranteed. Dietz, 41 W. 37 St., N.Y. Tel. Grly. 2533.

Prints and Pictures

ENGLISH MEZZOTINTS, printed in color, ornamental antique bronze frames, at the remarkably low price of $10.00 each. Leave selection to us. Japanese Prints framed, $10.00 each.

HOLBEIN PRINTS framed, $10.00 each. Satisfaction guaranteed or money back. Ex prepaid. Illustrated catalog de Luxe on request. The Marsala Co., 61 W. 37th St., New York.

FRENCH GRAY NURSERY POSTERS
Our own copyrighted series. Set of ten, $2.50. The story of Pierrot and Harlequin. By Prince Pal. JOSEPH P. McHUGH & SON, 9 W. 42D ST., N. Y.

Real Estate

Flourishing Dining Room near Columbia University, for sale. 8 years' standing. Can be run by woman. Net income $8,000. Reasonable. Miss Lewis, 500 Fifth Avenue, New York.

11 WEST 34th ST., NEW YORK
Opposite the Waldorf-Astoria Hotel. Floors with show cases at street entrance, suitable for any retail business. Reasonable rents.

Rooms & Apartments

"THE ADRIENNE"
319-321 West 57th Street, New York.
Comfortable rooms, private baths, good table. Apply to Miss Proudfoot. Tel Columbus 682.

Rooms & Apartments—Cont.

13-15 East 54th St., N. Y. Boarding place for fastidious people. Unexcelled residentially. Centrally located. Moderate prices. Element. cuisine, service the best. References. Tel. 7257 Plaza.

Selling Agent

OVER STOCKED WARDROBES
Your slightly worn gowns of quality and style sold for good prices. Write for circular. Florence E. Burleigh, Canaan, New Hampshire.

Shoes

WILLIAM BERNSTEIN. Short Vamp Shoes. (Reg. U.S. Pat. Off.). Originator; creator. Fit, Quality, Style. Send for Booklet "V." Sold at 54 W. 31st St., and 1591 Broadway, N. Y.

SHORT VAMP SHOES, Satins, Velvets, Cuban and Louis XV heels. Sizes 1 to 9, A to EE. Catalog sent free. J. Glassberg, Two Stores, 58 Third Ave. and 225 W. 42d St., N. Y.

Miller's Specialty Shoe Shop
Newest styles and novelties always in stock. Established 20 years. Write for catalogue No. 2. 1554 Broadway, New York.

Shopping Commissions
New York

Mrs. H. Goodale Abernethy: Shopping Commissions. No charge. 37 Madison Ave., N. Y. 8 Hilgrove Road, South Hampstead, London, N. W. 12 Rue Rennequin, Paris.

MRS. E. F. BASSETT will assist you in choosing your Spring costumes and guarantee quick service. Eight years' experience. 145 W. 105th St., N. Y. Tel. Riverside 4452.

MRS. SARAH BOOTH DARLING
Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaperoning. Specialty of cotillion favors. 112 W. 11th St., N. Y.

Shopping Commis'ns—Cont.
New York

I HELP YOU DRESS
and shop. I select everything for you and your home. Bank references. Suzanne, Hotel Gregorian, 42 West 25th Street, New York City.

ISOBEL FREDERIC
Registered shopper. Silver, Linen, Lingerie, stationery and all lines of shopping. No charge. 162 West 79th Street, New York.

MRS. K. E. TIRNEY. Est. 1884
Purchasing Agent of every Commodity sold in the New York Market.
7 West 38th St., New York. Tel. 6719 Greeley.

MISS BESSIE RUST
Let me do your shopping. One trial will convince satisfaction. No charge. The Oregon Apts., 162 W. 54th St., N. Y. Tel. 8839 Columbus.

GALT & McCUTCHEON. General shopping done for and with customers without charge. Send for circular of monthly suggestions. Bank References. 1133 B'way, N. Y. Tel., 2425 Mad. Sq.

DODGE PURCHASING AGENCY
Will buy anything for you or your home, saving you at least 10%. Best References. 373 Fifth Avenue, New York.

Shopping Commissions
Cities Other than New York

CHICAGO SHOPPING. For or with patrons. Prompt, personal attention; highest references; correspondence solicited. Mrs. G. S. Nutter. Tel. Normal 8316. 6142 Vernon Ave., Chicago, Ill.

LOUISVILLE SHOPPING. Samples. Estimates for simple or elaborate gowns. General household buying. References in 20 states. Mrs. A. T. Wheat, 1514 4th St., Louisville, Ky.

PARIS SHOPPING, Guide-Chaperon; highest personal and bank references in Paris and U. S. Mrs. E. C. S. Lewis, 87 Rue de la Tour Passy, Paris, France. Cable address, Lewis, Palatel, Paris.

Specialty Shops

THIS ENTIRE COLUMN
DESCRIBES OUR FLOWERS.
READ CAREFULLY.
AUSTRO-HUNGARIAN CO.

SOME PEOPLE SAY IT IS
HARD FOR THEM TO FIND US.
BELOW WE WILL TELL YOU
THE EASIEST WAY.

WE ARE DIRECTLY OPP. THE WALDORF
AT NO. 4 W. 33rd St., NEW YORK.
OVER MME. M. OBRAY, Cleaning & Dyeing.
TAKE ELEVATOR TO STUDIO, fifth floor.

FOR VIOLETS
See actual Photo
on page 111.
REPEATED BY REQUEST.

TO-DAY THE SMARTLY GOWNED PARISIENNE HAS JUST AS MANY NOSEGAYS AS FROCKS. IT'S A FAD FOLLOWED TOO BY FASHIONABLE NEW YORKERS.

ALL OUR EXCLUSIVE NOSEGAYS
From this date—boxed
in the true FRENCH, Petite BAND BOX.
Parcel Post insured—choice Easter gifts.

LOVE APPLES, $1.00. Forbidden Fruit
Made up of petite love apples (silk) in a most bewitching blend of multi duo-tone effects. Austro-Hungarian Co., 4 West 33rd St., N. Y.

AUSTRIAN FIELD ROSES, $1.00
A dozen small roses in a charming blending of colors—refined and voguish. Austro-Hungarian Co., 4 West 33rd St., N. Y.

PETITE CRABAPPLE BLOSSOMS, $1.00
Of "COCHET" Pink—A ROYAL favorite, surrounded by heliotrope and pretty June leaves. Austro-Hungarian Co., 4 West 33rd St., N. Y.

SPECIAL
——EASTER BOX——
A GIFT
SEE PAGE 111.

THE DWARF DAHLIAS IN THE NEW PAUL POIRET colorings are now the thing in PARIS and NEW YORK. TWO DAHLIAS—TWO BUDS AND LEAVES.

DWARF DAHLIAS (see above) **$1.25 X. Pd.** Come in six marvellous blends. They defy description. TELL US the color of your frock and we will send the proper blend for YOU.

FLORISTS DON'T LIKE US
and why should they?
OUR FLOWERS LAST TOO LONG.
Austro-Hungarian Company.

GARDENIA (Cape Jasmine variety) **$2.00 X. Pd.**
A GREAT FAVORITE IN PARIS.
Worn with furs. La Derniere Mode.
Austro-Hungarian Co., 4 West 33rd St., N. Y.

LAVELLE or Moth Orchids, $2.50 X paid. Two Orchids combined with Lily of Valley. HAS THE DELICIOUS ODOR, TOO. EXQUISITE for the LENTEN SEASON.

MANY READERS OF VOGUE
HAVE ASKED US
what we consider the best of all of our wonderful flowers. We tell you now.

The "PRESERVED" VIOLETS $2.50 X Pd.
With all their delicious odor and beauty. Prettily boxed in generous sized bunches. Austro-Hungarian Co., 4 West 33rd St., N. Y.

The "PRESERVED" ROSE WITH BUD $1.50 X Pd. READY TO PIN on. Has the REAL ODOR. Varieties, pink and Marchal Niel (Canary Yellow). Austro-Hungarian Co., 4 West 33rd St., N. Y.

FOR EASTER
WE WANT TO PLEASE YOU
——BUT——
HELP US TOO——ORDER EARLY

THE MOST EXPENSIVE PERFUME
IN AMERICA
GLEBEA'S INSPIRATION
(Named by a Royal Personage.)

CRUSH THE REAL FLOWER
in your hand——IT CLINGS.
BECOMES A PART OF YOU.
A BIT OF REAL NATURE.

WE WOULD LIKE
TO TELL YOU MORE ABOUT
GLEBEA'S INSPIRATION.
Austro-Hungarian Co., 4 West 33rd St., N. Y.

THE SOFT SUGGESTING ODOR
NOT NOTICEABLY APPARENT.
Just a Hint——A whiff in passing.
IT'S REFINED.

SPECIALTY AND CRAFT SHOPS
BE OUR REPRESENTATIVE in your town.
GENEROUS PROFITS.
Austro-Hungarian Co., 4 West 33rd St., N. Y.

(*Continued on page 18*)

Save $1.00 per Month

"The time to buy advertising space is during these bargain-day, rate-adjusting periods when circulation is running far ahead of advertising rates."

One of these periods is at hand. You now have an opportunity to save $1.00 per month on your advertising this year in the "Shoppers' and Buyers' Guide." Reserve before April 1st your space for this year and you will secure the present rate of $2.50 for one insertion (minimum order four insertions). You will retain this rate until December 15, 1913, despite the fact that those who neglect to reserve space before April 1st will be paying at the new rate of $3.00 per insertion.

Here is your chance to save 50c. per insertion, and $1.00 per month, on your "Shoppers' and Buyers' Guide" advertising for nine months to come. For full particulars, write, call or telephone:

SHOPPERS' & BUYERS' GUIDE SERVICE
VOGUE 443 Fourth Avenue New York

Shopping Commis'ns—Cont.
New York

MRS. F. N. DAVISON, Registered - experienced. Shops for and with customers. No charge. Personal attention given your order. Circular Tel. 1866 Bryant, 227 West 45th St., N. Y.

HELEN CURTIS,
96 Fifth Ave., New York. General Shopping. No Charge. Circular. Bank reference. Personal interest in every order. Telephone 3286 Chelsea.

MRS. S. D. JOHNSON.
Shops for and with customers without charge. Rush mourning orders a specialty. 347 5th Ave., opposite Waldorf-Astoria. Tel. 2070 Mad. Sq.

MARJORIE WORTH, 22 E. 34 St., N. Y. Tel. 2970 Mad. Sq. General Shopping. No charge. Courteous, prompt and efficient attention to every order. Bank Reference. Letter on request.

MME. FRANCES M. MONTY General shopping. No charge. Specialty of Paris shopping. Paris representative. References. 214 West 92nd Street, New York. Telephone 2709 Riverside.

CHINATOWN SHOPPING
Mandarin coats, bags, embr. silk kimonos, dainty combing jackets, beautiful silk shawls, etc. Send for booklet. Bertha Tanzer, 9 W. 20th St., N.Y.

MRS. MARY BERGIN
Shopping for and with patrons without charge. References. Correspondence in Spanish if desired. 153 East 18th St., N. Y. Tel. 6223 Gramercy.

THE SHOPPING STUDIO, 8 West 45th St., N. Y. General Shopping. No charge. Estimates on house furnishing or wearing apparel. Bank reference. Mrs. Elizabeth P. Niehoff.

MRS. C. B. WILLIAMS, New York Shopping. Will shop with you or send anything on approval. Services free. Send for bulletin of Bargains. 366 Fifth Avenue, New York.

Shopping Commis'ns—Cont.
Cities Other than New York

BALTIMORE SHOPPING. Mrs. K. L. Ebaugh, 203 Piper Bldg., Baltimore, Md., shops for and with customers; no charge. Chaperons young ladies. Correspondence solicited. References

Tea Rooms

DURHAM RESTAURANT
Home cooking, quick service, moderate prices. Club breakfast 50c—Table d'Hote dinner 75c.
7 East 32d St., N. Y.

DURHAM TEA ROOM
Convenient for tired shoppers.
Tasty cakes, dainty sandwiches, hot waffles.
7 East 32d St., N. Y.

RIP VAN WINKLE TEA ROOMS
Private room for Bridge, Luncheons, Dinners and Dances. Orders taken for cakes, sandwiches, Preserves. 17 W. 37th Street, N. Y.

SCOTCH TEA ROOM
TABLE D'HOTE LUNCHEON. SCOTCH SCONES AND CAKES. MATINEE TEA A SPECIALTY. 31 W. 46th St. New York.

The Washington Irving Tea Room
cor. 17th Street and Irving Place, N. Y.
AFTERNOON TEA & LUNCHEON
SERVED IN A CHARMING OLD HOUSE.

THE ROOF TREE TEA ROOM
THE QUAINTEST SPOT IN NEW YORK
for AFTERNOON TEA and LUNCHEON.
3 and 5 West Twenty-eighth Street, N. Y.

Bon Voyage, Automobile, Invalid Baskets, Salads, sandwiches, broth, cakes, candies, fruit and flowers, $2 to $10. The Virginia Tea Room, 901 7th Ave. (57th St.), N.Y. Tel, Columbus 2399.

Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 17)

Specialty Shops—Cont.

THE LITTLE FAVOR SHOP
479 Fifth Avenue, N. Y., corner 41st Street. Cotillion Favors & Decorations. Card Prizes & Dinner Souvenirs. Addington—A. K. Robinson.

Beautiful Parisian model Robespierre neckwear. Exquisite laces $3 to $12. Beaded, embroidered, printed scarfs. Silk candle shades, sachets, etc. Jane Gray, 212 West 85th Street, New York.

FROM EVERYWHERE quaint imported peasant things. Hand decorated Brittany plate 6¾ in. in diam. mailed postpaid 75c. "Studio Shop for Things Beautiful." 96 5th Ave., N. Y.

SIGN OF THE GREEN DRAGON. GIFT SHOP. Something new: "Billy Bumpkin" and his kitten. "Opal velvet." Lamp shades. Special ideas. 24 E. 28th St., N. Y. Illustrated catalog.

MACAFEE SALES CO. Commission dealers and appraisers in Antiques and Reproductions. Our method means auction prices at private sale. 262 Fifth Avenue, New York.

SPECIALTIES IN ALL CRAFTS, quaint, beguiling, beautiful, for people of good taste. Gifts large and small. Noank Studio Shop, 45 East 59th Street, New York.

"ARNOLD" KNIT WEAR SHOP: 431 Fifth Ave., N. Y. Tel. 1681 Murray Hill. Women's, children's, infants' fine knit underwear. Baby outfits our specialty. "Those 'Arnold' Goods."

THE BIRTHDAY SHOP
Birthday cake covers. Original favors for Easter and other occasions. Room 605, Silo Bldg., 546 Fifth Avenue, New York. Take Elev.

BEADS, Spangles, Jewels, Chenilles, Gold Threads, Tapestry Silks, Embroidery Materials. Everything in this line that can't be had elsewhere. Peter Bender, imp., 111 E. 9th St., N. Y.

THE BANDBOX EXHIBIT SHOP
Exhibit your specialty—jewelry, prints, antiques, gowns, laces, etc., in this quaint old house. Lucy A. Royce, 7 Pliny Court, Hartford, Conn.

FRENCH CHATEAU LAWN CANOPIES
With metal tea tables and chairs of original design. Write for sketches. JOSEPH P. McHUGH & SON, 9 W. 42D STREET, OPPOSITE LIBRARY, NEW YORK

POILLON POTTERY for garden growers and flower lovers. Garden Baskets 30c to 75c. Exclusive importations. Samples forwarded free. Agt., Mary G. Phillips, 19 W. 46th St., N. Y.

Studios

PAINTER OF SOCIETY'S PETS
Portraits of Dogs, Cats and Horses in oil, water color or miniature. Also Artistic Photography. Harriett V. Furness, 154 W. 57th Street, N. Y.

VOICE PLACEMENT
Tone production a specialty.
Miss Adelaide Lander,
223 East 17th St., N. Y. Phone Stuyvesant 4097.

MINIATURES FROM PHOTOGRAPHS
Artistic, Accurate and Beautiful. The Lilian George Studios, Photographers. 5 W. 58th St., N. Y. (next to Plaza). Telephone 4876 Plaza.

STUDIO FURNISHINGS, QUAINTLY ORIGINAL, for those who would have furniture and draperies in the best English fashion. JOSEPH P. McHUGH & SON, 9 W. 42D ST., N. Y.

Toilet Preparations

MYSTIC CREAM
an ideal Toilet Cream and remedy for Chapped Hands that is in a class by itself. Send for samples. Ogden & Shimer, Middletown, N. Y.

QUIN-SEC SKIN FOOD
BUILDS UP WASTED TISSUES AND FLABBY MUSCLES. JAR 75c.
Quinlan, Skin Specialist, 166 Lex. Ave., N. Y.

MRS. VOUGHT, 347 Fifth Avenue New York. Former manager N. Y. Office Marinello Co. Facial Massage. Scalp Treatment. Shampooing. Manicuring. Telephone Madison Square 4854.

Reduces Enlarged Pores. La Mignon Astringent Lotion whitens, refines coarse skin. Removes blackheads, and pimples. 75c postpaid. La Mignon Co., 18 Sumner, Springfield, Mass.

DR. DYS' Sachets De Toilette
and other Complexion Specialties are purest and best in the world.
V. Darsy, 14 W. 47th St., N. Y. Tel. Bryant 3329.

KALISH ORRIS CUCUMBER CREAM
For clear, healthy skin. Cleanses, whitens, softens. Tubes, 25c.; jar, 35c. up. Druggist or Kalish Pharmacy, 23d & 4th Av., N. Y., or postpaid.

CARE OF COMPLEXION AND HAIR
My simple home treatment has given wonderful results. Information and samples on request. Agnes Graves, Goldsmith Bldg., Milwaukee, Wis.

Bischara-Ritzol Parfums. Natura Co., 15 E. 35th St., N. Y. Sole Agents in America. Booklet descriptive of these Perfumes and Toilet Preparations, with prices, mailed upon request.

EURELLE
Now Broadway, cor. 72nd St., N. Y.
Specializes in care of Hair, Scalp, Complexion.
Eurelle's Toilet Preparations on sale.

MACLEOD'S SCOTCH OATMEAL CREAM
A toilet cream for complexion and nursery. Cure for chapped skin. Suite 58, Lincoln Trust Bldg., Broadway and 72nd St., N. Y.

Patrician Perspiration Powder relieves objectionable odor; instantaneous effect; easily applied; harmless. Large package 50c postpaid. Patrician Co., 511 Cutler Bldg., Rochester, N. Y.

Toilet Preparations—Cont.

"Sweet Briar"—Dainty Deodorizing Powder. Used extensively by particular people. Postpaid, 25c and 50c per box. Sample for 2c. Jean Carrington, 35 West 36th Street, New York.

'FARIA' EVERLASTING SACHET CAKES. Rose, Violet, Heliotrope, Lily, Lavender, Sandalwood, 25c and 75c sizes. Postpaid. "All the fashion." J. S. Peckham, 45 E. 42nd St., N. Y.

European Muscle Strapping treatment for face and neck. Scalp treatments at ladies' residence or my parlors. Treatments $1.00. Henrietta Hawthorne, 178 W. 81 St., N. Y. Tel. Schuy. 8553.

Marinello Shop—Harold W. Bush & Co. Skin, scalp, complexion specialists. This month's offer jar of Marinello tissue food free with facial massage. Apt. by phone. 25 W. 42 St., N. Y.

IMPORTED FACE POWDER very fine texture and dainty fragrance. A powder for gentlewomen of particular taste. Box $1.00 prepaid. Bertha B. Paine, Hart Lot, N. Y.

BUENA TONIC—The Skin Astringent. Protects and refines the skin. Meets the long-felt want of the refined and cultured woman. Jean Wallace Butler, 422 S. Hoyne Av., Chicago.

Travel

P. & S. Wardrobe Trunks 9 different grades in Full Size, Pony or ¾ Size, Steamer Size, Hat Trunks. Price $15 to $75. Write for booklet, J. F. Parkhurst & Son Co., 4-6 Rowe St, Bangor, Me.

WILLOW CHAIRS FOR DECK USE
Not affected by weather conditions. The loose seat cushions can be taken indoors. Booklet on request. JOSEPH P. McHUGH & SON, 9 W. 42D ST., N. Y.

Automobile Tours in Europe. England, Wales, Brittany, Chateau Country, Alps, Riveria, Black Forest, Six tours, June and July. Booklets. Raymond & Whitcomb Co., 225 5th Ave., N. Y.

Unusual Gifts

For the **Winter Cruise** or **Southern Trip,** send a Wile-Away Box filled with amusements and comforts. Each one to order. Prices from $5. Elizabeth H. Pusey, 176 Madison Ave., N. Y.

For Valentine and Easter Gifts. Nothing is prettier or more appropriate than our flowers. For full descriptions see Specialty Shops, Page 17. Austro-Hungarian Co., 4 West 33rd St., N. Y.

SPECIALTY AND CRAFT SHOPS
BE OUR REPRESENTATIVE in your town. "Preserved Flowers." GENEROUS PROFITS. Austro-Hungarian Co., 4 West 33rd St., N. Y.

Mother Goose Surprise Box
FOR CHILDREN.
Prices, $1.50, $3 and $5.
Miss J. G. Stevenson, Sewickley, Pa.

Miss Stevenson's Drawing Room
Bridge Table will make an acceptable gift. For particulars address
Miss Stevenson's Shop, Sewickley, Pa.

DISTINCTIVE GIFT BOXES for children of all ages for all occasions. Birthdays, parties, etc. Booklet. Adelaide W. Ramage, 695 St. Nicholas Avenue, New York.

"Thoughtful Little Gifts" Illustrated. Containing unique, simple gifts that give pleasure and appreciation to giver and receiver. Sent on request. Pohlson's Gift Shop, Pawtucket, R. I.

LA BOTTEGA—"THE SHOP"
Italian china, terra cotta, etc. Unique designs. Unusual wedding gifts and bridge prizes.
28 East 28th Street, New York.

"PIANOFIEND." Imported Wooden Toy. Dances on a piano. Unique souvenir. In Gift Box with verse, 25c. "Studio Shop for Things Beautiful," Studio 20, 96 5th Ave., New York.

Distinctive Hand Bags made to harmonize with gowns, wraps; for special gifts, the opera. Models shown by appointment. Mme. Cauthers, 8 E. 16th St., N. Y. Tel., Flatbush 1528-M.

Something New for That Little Girl.
HAND PAINTED PAPER DOLLS. Dainty, Original, Lady or Child and 5 costumes $1.50 prepaid. Grace V. Dyke, 130 Elm St., Oshkosh, Wis.

For the Trousseau, Silk Under Vests
WILL LAUNDER WITHOUT SHRINKING. MADE BY HAND. Attractively boxed, $2.75. Anna L. Priest. Winchester, Mass.

AN ESKIMO DOLL OR AN INDIAN PAPOOSE. A truly American gift—$10 and $6. Not to be had elsewhere. JOSEPH P. McHUGH & SON, 9 W. 42D ST., OPPOSITE LIBRARY, NEW YORK

Willow Furniture

WE RECOMMEND McHUGHWILLOW FURNITURE for town and country houses. An interesting booklet and sketches on request. JOSEPH P. McHUGH & SON, 9 W. 42D ST., N. Y.

NEW YORK MAKE SINCE 1893
McHughwillow furniture is not sold through agents. Write direct to JOSEPH P. McHUGH & SON, 9 W. 42D STREET, OPPOSITE LIBRARY, NEW YORK

"S and X"

A PRIVATE CLEARING HOUSE FOR THE SALE AND EXCHANGE OF PERSONAL BELONGINGS

To Insert Your "S & X" Advertisement

RATES.—For the first 25 words or less, $1.00. Additional words five cents each. Price when given, as Price $4.50, counts as one word; in giving dress measurements, six figures count as one word. Correct remittance covering cost of insertion must accompany order and advertisement. Forms close one month in advance of issue.

To Reply to These Advertisements

REPLIES to these advertisements should be placed in a stamped envelope with the number of the advertisement written in the corner (e. g. 961-A). Then fold this envelope and enclose it in an outer envelope addressed to us as follows:—Sale and Exchange Service, VOGUE, 443 Fourth Ave., New York. Your reply will be forwarded to the advertiser by the next mail after it is received at this office.

ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable. Do not send any articles to the VOGUE office.

DEPOSIT SYSTEM—In order to facilitate the inspection of articles advertised, VOGUE will receive on deposit money orders or certified checks for the purchase-money of all articles. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor.

FOLLOW THESE RULES carefully, but if they do not cover your case, write to VOGUE for further particulars.

Wearing Apparel

FOR SALE: Exquisite Irish lace coat. Full length, ¾ sleeve, latest cut. Bust 36-38, never worn. Cost $125. Sell $75. Arrangement can be made for inspection. No. 872-A.

FOR SALE: Heavy white lace evening gown, over white satin. Practically new, in excellent condition. Worn only few times. Size 38. Value $150. Sell $50. No. 873-A.

FOR SALE: New imported evening gown. Complete except lining. Elaborately embroidered black net, richly trimmed; 38 to 44 bust. Cost $150. Sell for half. Cause illness. No. 875-A.

FOR SALE: On account of mourning. Dress and coat of green velvet with black hairline, $100.00. Blue velvet gold brocade dinner gown, $75. Turquoise silver embroidered chiffon evening gown, silver lace trimmed, $75. Size 34, skirt 36 inches long. Never worn. No. 876-A.

FOR SALE: Near seal coat, muff and scarf, black lynx muff and boa, long white coney coat, like new; white muff. Complete, $75.00. No. 877-A.

FOR SALE: Real Limerick lace veil and deep tunic, very beautiful specimens; together, $350.00; separately, $200.00 each. Point d'Esprit and Maltese lace handkerchiefs, $40.00 and $20.00. Spanish collar and small mantilla, $50.00 each; Honiton, $15.00 the yard. $500.00 the lot. No dealers. No. 878-A.

FOR SALE: Light blue crêpe de Chine evening dress, perfect condition. Good style. Size 34-36. Sell $25.00. No. 879-A.

FOR SALE: Handsome Eastern mink coat. 40 to 44 bust. 50 inches long. Made by Revillon Freres. Cost $2000. Will sacrifice to quick buyer for $800.00. No. 880-A.

FOR SALE: Beautiful three-piece spring suit. Dark blue surah. Never worn. Size 36-38. Made by one of New York's best modistes. Suit cost $275. If taken at once will sell for $125.00. No. 881-A.

FOR SALE: Lovely black marquisette evening gown, trimmed with dull jet. Wall of Troy design on tunic of skirt. Good condition. Bust 35. Price $25. No. 882-A.

FOR SALE: Pink pongee French afternoon gown. Dutch neck. Hand-embroidered in pink. Princess lines. Never worn. Bust 35. Price $25. No. 883-A.

FOR SALE: Handsome white voile gown. Heavily embroidered band on goods. Cluny and Irish lace, with black velvet ribbon trimmings. Strictly up-to-date and clean. Size 32-34. Price $14.00. No. 884-A.

FOR SALE: Natural pongee gown with real Irish crochet collar. Ivory ball buttons. Slightly worn. Good condition. Price $6.50. Size 32-34. Waist 24. No. 885-A.

FOR SALE: Excellent quality caracul coat. Full length and smart caracul hat to match. Size 36-38. Cost $250.00. Sell $68.00 for both. No. 886-A.

Wearing Apparel—Cont.

FOR SALE: Male coney long coat with silver fox scarf collar, also muff. Practically new. Cost $200. Will sell for $150. Size 36 or 38. No. 888-A.

FOR SALE: Lace wedding veil; point applique; especially beautiful border design. Reasonable. No. 890-A.

Miscellaneous

"OLD DUTCH SILVER": Several fine ornamental pieces for sale at a sacrifice. Rare opportunity to collectors. No. 871-A.

FOR SALE: Handsome silk player rug. 4 feet x 5 feet 4. Nearly new. Will sell at half price. No. 874-A.

FOR SALE: A few pea fowls. The very thing for a country home. Cocks with long tails, $10.00. Hens, $6 to $15 a pair. No. 887-A.

FOR SALE: Beautiful oriental rug. Perfect condition, 8 x 12. Cost $150. Sell $50. Must be seen to be appreciated. No. 889-A.

FOR SALE: Attractive old mahogany hat-stand, in excellent condition. Recently refinished. $25, or would exchange for old-fashioned dressing table or old maple furniture. No. 891-A.

WANTED: Three pairs of rose-color velvet portieres. Also oriental rug rose color. Predominating size, approximately 7 x 12. No. 138-B.

ANTIQUE brooch, cameo surrounded by pearls. An exquisite piece; will sell for $150. Susanne Talbot hat; black and white, cost $65, will sell for $25. In perfect condition. No. 892-A.

EVENING COAT—Doucet model; black satin embroidered in copper color, lined with copper colored satin, fur collar. In perfect condition. Cost $190, will sell for $85. No. 893-A.

Professional Services

MILLINERY: Wanted, by a young gentleman, a position as designer. Good references. No. 128-C.

INFANT'S NURSE with hospital training would like position any time after March. Protestant. No. 230-C.

YOUNG WOMAN of great refinement would like to go South with congenial woman for expenses only; no salary. No. 229-C.

COLLEGE graduate, gentleman, wishes position in family as tutor or companion. Best references. Has had experience. Disengaged April first. No. 231-C.





Evening gown of charmeuse with effective draped skirt. Waist of fine shadow lace over flesh or white chiffon, trimming of rhinestone banding. May be had in any color. **Price $39.50**

Wrap of matelasse in draped three-quarter-length model, collar and cuffs of black velvet, soft silk lining trimmed with silver and gold gimp. Colors: black, white, taupe, Copenhagen blue, castor, brown and navy. **Price $32.50**

Cavalier hat of straw and black velvet, trimmed with two very handsome shaded plumes. **Price $50.00**



Restaurant frock of black charmeuse, showing the new round-length draped skirt. Waist of lace over flesh-colored chiffon, trimmed with rhinestone buttons. The dress is lined with soft white silk. **Price $49.50**

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VOGUE

MARCH 1, 1913

VOL. 41 NO. 5. WHOLE NO. 970

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First of Vogue's Spring Fashion Trio—



Dated March 15 *On Sale March 10*

The SPRING DRESS MATERIALS *Number*

EVERY member of our little army of foreign correspondents has been stationed at Paris during the past fortnight. The spring openings began the first week in February; they are continuing all this month. And because VOGUE is increasingly jealous of its ability to publish the new fashions *first*, our Paris correspondents have been sending us by every steamer descriptions and sketches of the new gowns, suits, hats, and the important accessories that never fail to interest the well-gowned woman.

The first of these totally new modes will appear in the next VOGUE. Its official title is the Spring Dress Materials Number, and it is the first number of our Spring Fashion Trio. Here is the schedule:

Spring Dress Materials	March 15th
Spring Millinery	April 1st
Spring Fashions	April 15th

THESE three numbers will cover the Paris openings from start to finish. It is impossible to predict which opening will be discussed in which number. Poiret and Doucet may appear in the April 1st VOGUE. Callot and Paquin will perhaps make their bow to you in the April 15th issue. But, as already announced, we mean to present these openings, and the others, as promptly as we can. Therefore we name no dates; we simply advise you to read all three numbers and thereby obtain a sight of everything new which Paris has to offer.

Living up to its title, the next VOGUE will contain the smartest fabrics made for this season by Rodier, Gaillot-Guinot, and the other great French manufacturers. We shall tell how these new fabrics must be used to ensure that exquisite harmony of line, color, and material that distinguishes the true Paris gown.

The Patterns in this Vogue

THIS March first number of VOGUE has twenty-four pages of patterns. Use them as working models both in choosing your spring wardrobe and in executing those garments which are to be made under your superintendence.

A Proof of the Cover

of this VOGUE will be sent you for 25c. Some time soon we are going to tell you how VOGUE covers are selected; in the mean time, bear in mind that their first qualification lies in their success as posters. Take advantage of this bit of information by sending to-day for an engraver's proof of the present cover drawing, which is by Helen Dryden.



MRS. PHILIP M. LYDIG

A prominent contemporary Spanish painter, Ignacio Zuloaga, finds in Mrs. Philip Lydig (formerly Rita de A. de Acosta) a most happy exponent of Castilian ancestry combined with American chic. This painting has just been shown at the Glaenzer Galleries among a collection of portraits of well-known society women by modern masters. Mrs. Lydig herself arranged the exhibition in order that the many young art students in whom she is interested might have the opportunity of studying the work of the masters of portraiture

VOGUE

WHO WEARS *the* LOVELIEST GOWNS *at* MONACO?

Cecile Sorel, Say Those Who Have Seen the Gowns She is Wearing in "Froufrou" and "Le Demi-Monde," Models from Cheruit and Callot that Convert Us to the Tight Bodice, the Watteau Plait, Indeed Any Innovation That These Designers Choose to Glorify

AT the charming little Garnier theatre in the Monte Carlo Casino the curtain rises promptly at half past eight o'clock and the entr'actes are extremely long—for obvious reasons. In these interludes one is supposed to rush to the gaming tables and empty his or her pockets on the green baize. To provide sufficient time for these entr'actes, Parsifal must be booked to begin at six o'clock. During the hour's intermission at eight one may dine or gamble, or if one can be content with buns and coffee, hunger may be appeased with these in the little refreshment hall at the side of the gaming tables.

According to French custom, no music is provided during the entr'actes. Indeed, the whole atmosphere of the French theatres (and thus those at Monte Carlo must be classed) is much less formal than it is in America. Last night at "The Sphinx," which was presented by the *Comédie-Française,* the audience took it quite as a matter of course when, during the intermission, a workman appeared in front of the footlights with a mouthful of nails and a hammer and calmly proceeded to pound nails into the stage carpet.

During the winter season here the Casino theatre offers the best of Parisian plays presented by the best of Parisian talent. Artists are always glad to appear in Monte Carlo, for new plays frequently make their first appearance in the Casino theatre, and to succeed in Monte Carlo insures later success in Paris. Enrico Caruso and Geraldine Farrar are among those who date their success from their first appearance in the Casino theatre.

FRESH LAURELS FOR SOREL

During the last fortnight, the *Comédie-Française,* still known to Parisians as "The House of Molière," has presented some very amusing comedies to the cosmopolitan audiences here. Mlle. Cécile Sorel won fresh laurels in a revival of Dumas's *"Le Demi-Monde,"* and no small part of her success was due to the fact that she wore the prettiest frocks that have appeared in Monte Carlo this season. In *"Froufrou,"* Mlle. Sorel exploits the most fetching of Chéruit panniers—still so-called, though it is difficult to understand just why these graceful excrescences should be termed "panniers." The modish pannier as conceived by this designer is much more suggestive of the stola of the ancient Romans than of the donkey baskets from which the pannier of the eighteenth century derived its name.



Cécile Sorel, actress, and Mme. Chéruit, couturière, united in their support of the tight bodice, would seem an invincible combination

A more youthfully charming frock than the white charmeuse pannier confection which Mlle. Sorel wears in the first act could scarcely be imagined. A bit more elaborate, but neither less youthful, nor less becoming, is the pannier of frosty red taffeta which she wears later in the play, and which is sketched to the left. Unlike most of Chéruit's designs, this frock is not slashed at the foot. A width of taffeta falls from the pannier in front, slants across the skirt, is turned back on itself at the hem, and is drawn up the back of the skirt, where it narrows and disappears under the girdle. A looped sash-end hangs from the girdle at the left side of the back. The corsage is of white tulle, transparent over the arms and shoulders, but lined with taffeta below this. Bits of old-blue ribbon are introduced in the girdle, which is drawn up high on the bust.

With this, as with all of her frocks, Mlle. Sorel wears pale pink roses. Not the artificial flowers so modish at present, but delicious, full-blown roses which scatter their petals all through the play, so that when the curtain falls, the stage is thickly strewn with them.

Another little fad of Mlle. Sorel's is that of putting rouge on the tips of her ears instead of on her cheeks. Naturally she dresses her hair to show the tips of her ears (almost an indecency in this day of all-concealing coifs), and they are very, very pink. Americans will have a chance to see this much talked of actress for themselves and to judge of her reputed beauty, for Mlle. Sorel tells me that she has an engagement to appear in America next year.

THE NEW WOMAN IN FASHIONS

In *"Le Demi-Monde,"* Mlle. Sorel wears only Callot gowns, and all of them exploit the long, slim lines which give such wonderful hight to her figure. The sheath skirt is directly responsible for the radical change in woman's figure and has given us the new figure of 1913. When Fashion decreed dresses should hang in a plumb line from the nape of the neck to the heels, plastic woman changed her shape accordingly. The only way by which she could attain the desired straight line was by thrusting her hips forward—quite a gymnastic feat with the modish, high-heeled footgear. A high heel throws the weight on the ball of the foot, and with the weight thus placed, the curves naturally fall in the back. But the modern woman is nothing if not gymnastic, and she has succeeded in



keeping the straight line of the back while balanced on her toes. As a result the shoulders droop slightly forward—but then, sloping shoulders are the mode.

The dress of green brocade combined with back satin which is sketched on this page is, from the graceful overskirt of brocade which forms a narrow train, to the Watteau-like panel which hangs to the knees in the back, a typical Callot creation. This panel of the green brocade lined with black satin falls free in a double loop from the nape of the neck to the knees; the under part of the under loop is attached to the frock at the high waist-line. The underskirt is of black satin, as is also the severely plain corsage with its short, kimono sleeves. The pale pink roses thrust in the corsage add a charming note of color.

In "Le Demi-Monde" Sorel wore a gown which the veriest tyro in fashions would recognize as a typical Callot creation

CALLOT'S TIGHT BODICE

Quaintly suggestive of the bullion-trimmed, betasseled robes of the days of Louis XIV is the dinner gown which Mlle. Sorel wears in the same play. Old-blue silk shot with gold metal threads is used for the skirt which is shirred at the waist-line and hangs very full in a long, round train. In front this opens over an underskirt of dull pink silk shot with gold. The edges of the overskirt and train are edged with heavy gold lace and gold fringe, above which are placed rosettes made of petals of the material. The materials of the skirt are combined in a pleasing way in the tight bodice. The cape collar of gold lace hangs to a rounded point below the waist-line in the back and barely covers the arms in front, as shown in the sketch on page 25.

WHEN DRESS AND WRAP AGREE

The mantle which Callot has designed to be worn with this frock, one most original in shape, is sketched just below it. It consists first of a wide scarf of beaded, old-blue velvet lined with pale rose satin; this is flung across the shoulders, and extends only as far as the waist-line in back; in front it hangs stole-like to the hem of the skirt. The back of the mantle is a straight piece of velvet attached at the shoulders from whence it falls in graceful folds to the floor. The whole is outlined with an elaborate scroll border of silver beads.

RESIGNED FROM "THE HOUSE OF MOLIÈRE"

The Redfern gown sketched on this page is worn in "The Sphinx," by Mlle. Piérat, who is at present in the limelight because, following the examples of Bernhardt, Coquelin, and LeBargy, she resigned from "The House of Molière." In Mlle. Piérat's frock, Redfern has used a pale pink silk shot with silver,



A filmy scarf draped over the shoulder drags with the train, and is fastened to the thumb to form a wing-like sleeve

which, in front of the footlights, lights up in the most marvelous way, giving the impression of gold cloth. Like so many of the dresses which are being everywhere worn at the most select of dinner parties, this is deeply slit above the foot. A long scarf evenly beaded in cut steel under an elaborate raised design in cut steel is draped over the right shoulder and drags on the floor as a train. One corner of the scarf falls over the right arm and is fastened to the thumb so as to form a wing-like sleeve.

VOGUE POINTS FROM MONTE CARLO

BECAUSE of the slashed skirt, the cothurn has rapidly sprung into favor; the ankle looks much more dressed when it is neatly bound with the slender silken straps that form the upper part of this foot covering. The cothurn, as it was known to the ancients, had a thick sole and no heel, and could be worn on either foot. It was both the accepted footgear of the tragic actors, and a mark of authority or rank. The cothurn of 1913 is the most dainty of high-heeled slippers. It is usually developed in gold or silver cloth, laced with bands of satin ribbon or metal cloth, and worn with stockings to match; for the latest "wrinkle" in stockings is metal thread. Decidedly scratchy and uncomfortable in spite of the silken soles and silken tops, they are nonetheless extremely effective and so are silently endured. Those who expect to wear bathing shoes this summer will be quite "in the swim" if they have them patterned after the cothurn. French women always wear bathing shoes on their stockingless feet.

White, red, taupe, old-blue, mustard, and all shades of beige and tan, from champagne to châtaigne, will be smart this spring. Every summer wardrobe must contain several white frocks. These may be of satin, crêpe de Chine, or white brocade, and must be trimmed only with cordings of the same. Lace is not used with these frocks. For wash frocks it is fatal to make the mistake of getting batiste or linen; instead cotton crêpe or voile should be used. A certain amount of black charmeuse will be worn, but dark blue is not so smart.

Bob-Marie is using for suits a pretty white tussor with an irregular, blue stripe, one of Bianchini's novelties. Gaillot and Guinot are making a specialty of silk crêpes in all weights, brocaded or plain, of printed luisines and heavy armures; the latter are well adapted to suits and tailored costumes.



In this Callot wrap the back hangs like a charioteer's cape in one straight piece from the shoulders



Prophecies fulfilled in a glove-tight bodice, an ample, courtly train, and a cape-like drapery over the shoulders and back

WELL-KNOWN COSMOPOLITES GLIMPSED ON THE TERRACED HIGHTS OF THE CASINO AND ITS ENVIRONS IN POLYGLOT MONTE CARLO



The Grand Duke Cyril, the cousin of the Czar of Russia, in front of the Casino Gardens



The Salle Empire, the latest addition to the Casino, first greets the eye of the visitor as he stands in the door of the railway station



Princess Rospigliosi, the daughter of Mr. John W. Mackay, wearing a chic Callot tailleur



Princess Colloredo-Mannsfeld, a cousin by marriage of Countess Ferdinand Colloredo-Mannsfeld, née Iselin, walking with Captain Cartwright



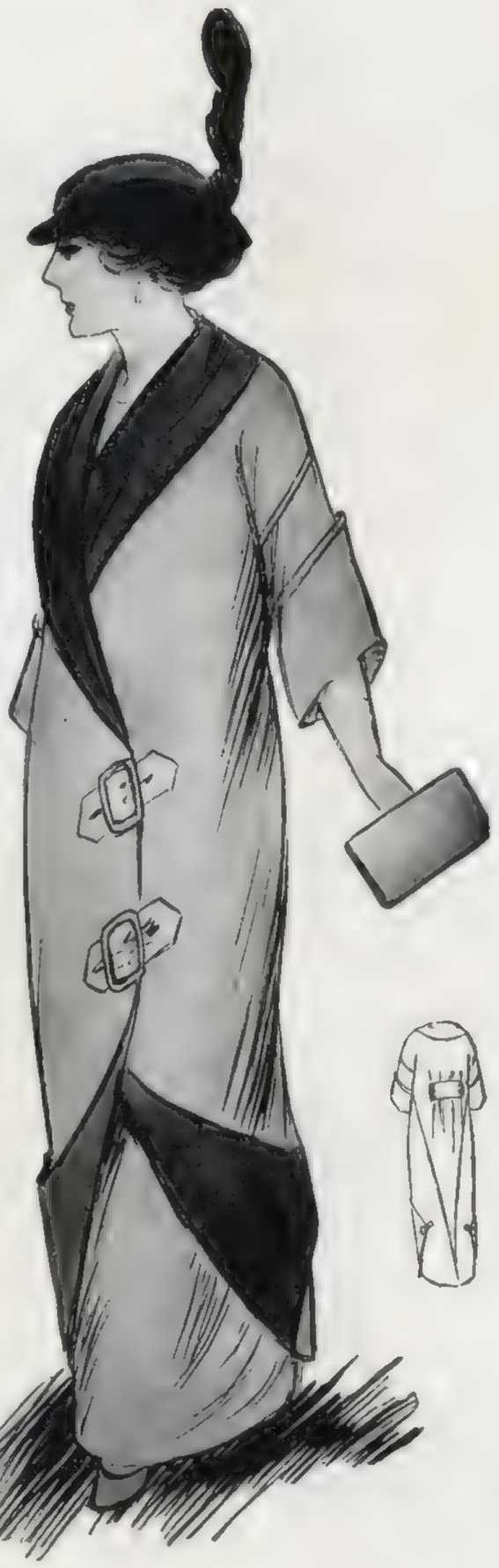
A cosmopolitan group taken just before Miss Garden's departure for America. Mme. de Joly, wife of the Prefect of the Maritime Alps; M. Paoli, retired "Guard of Kings," who always escorted visiting royalties in France until they passed safely over the borders; Mary Garden; Mlle. de Joly; Prince Ishmael of Persia, son of the deposed Shah



Mr. and Mrs. Alfred Vanderbilt standing on the steps of the Hôtel de Paris just as they were about to leave for their Mediterranean trip to Egypt

TRACING *the* COUTURIERS ALONG *the* RIVIERA

Society A-Pleasure-Seeking, Wanders Up and Down the Mediterranean Coast Arrayed in Gowns that the Most Famous Designers of Paris Have Evolved for This Setting



By way of novelty Marjolaine makes revers at the bottom instead of at the top of this coat of bright contrasts

WHEN the extensive improvements which are being made in the harbor are completed, Monaco will be the chief yachting port of the Mediterranean. The tiny bay of Hercules will then be able to accommodate fifteen yachts in the most up-to-date manner, telephone connections will be made, and electricity will be furnished by the town of Monaco; for when improvements are to be made in this tiny principality, the *Société des Bains de Mer* spares no expense. This will interest Americans, for Monaco is a favorite anchorage for many of our well-known yachtsmen.

AMERICANS SWEEP THE TOWN

An avalanche of Americans swept the town a short time ago when the Laconia, of the Cunard line, lay at anchor from dawn till dusk in front of the Casino terrace. To the last man, the passengers came ashore to taste the thrilling joys and sorrows of roulette.

Mr. Craig Biddle, the tennis enthusiast, found the Festa courts very attractive and played several exciting sets. Mr. Biddle expects to return from Egypt in time for the Riviera tournaments, in which his skill will undoubtedly give him an important place. "Sem," as the famous French caricaturist is familiarly called, hovered about the Casino all day, a conspicuous figure in his reddish top coat and gray spats. Doubtless he was making mental notes for some of his inimitable American types.

THE CASINO AND ITS TRIBUTARIES

All of the life in Monte Carlo revolves around the Casino and its tributaries, if one may use that word to designate the underground passages which lead from the hotels to the Casino and the Sporting Club. One may go from the Hôtel de Paris to the Sporting Club in the most décolleté of evening gowns without a shiver, for one is whisked down in an elevator, walks through a spacious, carpeted passage, is whisked up in another elevator, and is in the Sporting Club. Only the width of a street separates the Hôtel de Paris from the Casino, but that does not prevent the *Société des Bains de Mer* from maintaining an underground passage for the comfort of its patrons.

A DEMOISELLE IN MONTE CARLO

Children are not included in the transient population of Monte Carlo. Occasionally one sees a very small child still in the arms of its nurse, but half-grown boys and girls are conspicuous by their absence. To this rule Mlle. de Bittencourt, the young daughter of the Brazilian Minister to London, a guest at the Hôtel de Paris, is a notable exception. At dinner last night everyone remarked the unusually pretty and essentially girlish frock she wore; it is shown on page 28. The palest of pink chiffon with a straggling design embroidered in a deeper pink was hung over a foundation of white satin. The kimono-sleeved bodice showed a modest, V-shaped opening front and back. The overskirt of chiffon, which opened in a longer V in front, to show the satin, hung with scant fulness from a high waist-line girdled with old-blue taffeta ribbon. The left side of the overskirt was drawn across to the right knee and held by a dull pink rose, and at the ankles, the chiffon was hemmed up with the underskirt, giving something of the baggy effect of Turkish trousers. Black velvet slippers and white silk stockings completed this girlish toilette. Mlle. de Bittencourt's hair was bound across the forehead with a filet of tiny, scarlet velvet flowers, and her long curls, one of which was drawn across the right shoulder, were held at the nape of the neck by a clasp of shell.

THE SURPRISE OF A VIVID LINING

It is surprising how much color a vivid lining adds to a somber gown, even though the only place where it shows may be at the feet. Madame de Bittencourt's dinner gown that



Red and white in combination is much liked this season; here the skirt is of ruby crêpe cleverly girdled to the blouse of white embroidered mousseline

evening was of black charmeuse lined with persimmon satin, and the bodice was of persimmon moire half hidden under a shoulder drapery of black Bohemian lace.

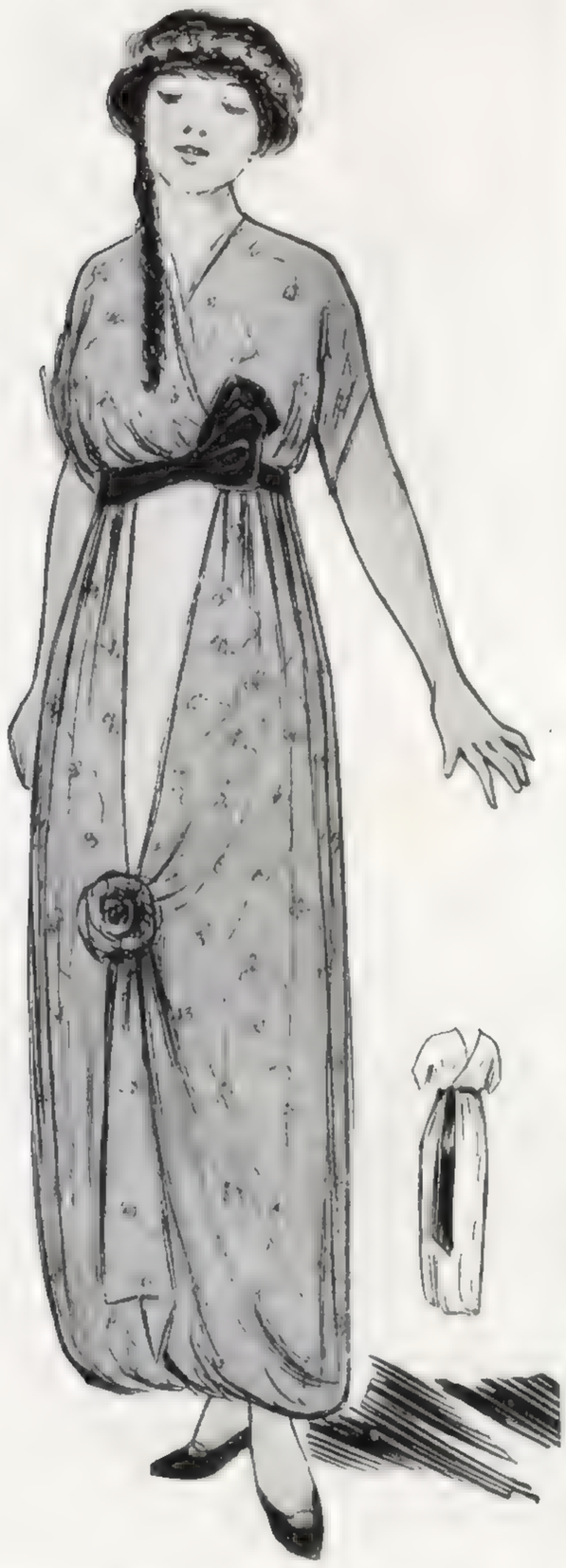
A similar adaptation of the colored lining was effectively shown in a white, brocaded crêpe lined with pale rose satin which was worn by a Frenchwoman at a neighboring table. The effect was particularly pleasing in the short kimono sleeve, slashed from the shoulder to the elbow to show the rose lining.

A CITYFUL OF TITLES

At the moment the Riviera is so flooded with Persian princes, Siamese princes, Russian grand dukes, German barons, and English lords that the Americans are a bit in the background. Those that are here, however, quite hold their own with the titled foreigners. The fortunes of the men at the gaming table are quite as notorious, and the gowns of the women quite as conspicuous as those of any continental nobilities. At the Nice Casino, one day recently, one of the most remarked women was a young American, noted alike for her beauty and wonderful gowning.

The sketch at the left on page 27 shows a frock which, in spite of its simplicity, achieved quite a triumph. Here the designer, Doucet, has combined red and white most effectively. White embroidered chiffon is used for the corsage, and the collar and wrist frills are of white Malines lace. The skirt is of ruby crêpe, and a band of this lovely material is drawn round the waist to end at the tabs.

Another lovely dress that I noted that day was also worn by one of my compatriots; it is sketched on this page. Martial et Armand used for it chalk-white brocaded crêpe de Chine. A girdle of deep violet liberty satin, knotted at the left side with short loops held under cut steel buttons, gave a charming note of color.



Mlle. de Bittencourt, a very young girl for Monte Carlo, is not led into extravagance by the luxury there



Martial et Armand have sent this smartly sashed little frock to the Riviera as a harbinger of their spring models

THE RACES AT VAR

To enjoy the races at Var one must be an enthusiast, for the pésage is uninteresting, overcrowded, and, because of the cutting winds which sneak down from *les Alpes Maritimes* through a gap in the mountains made by the river Var, it is quite the coldest spot on the Riviera. As a social event, the Steeplechase there does not compare with the races in the suburbs of Paris, though one does occasionally see a familiar face. At the Grand Prix held there a short time ago, I noticed Lord and Lady Harmsworth. Among the Americans were Mr. Berry Wall and Mrs. Wall.

A slender, blue-eyed English girl made a pretty picture in a Marjolaine khaki-colored coat of *velours de laine* which is sketched on page 27. The shawl collar and the lower front corners of the coat, which were turned back, were faced with brilliant green satin bordered with narrow cerise braid. A short martingale of cloth confined the natural fulness at the waist-line in the back. The coat was fastened with tabs of cloth drawn through gilt buckles. This is easily one of the prettiest and most picturesque models Marjolaine has launched this season.

A VERY SMALL HAT

Mr. and Mrs. Alfred Vanderbilt, who have recently returned to the continent from America, are stopping at the Hôtel de Paris on their way to Egypt. Mrs. Vanderbilt looked very charming at lunch the other day in a tailor-made suit of dark blue *velours de laine* and a small hat of Bordeaux straw which is sketched in the lower, right corner of page 29. A band of Bordeaux velvet ribbon encircled the crown and was drawn low over the edge of the brim in short loops which were pulled piquantly low over each ear.

SPEAKING OF HATS—

A remarkably pretty hat which shows a new way of using the ostrich feather, and foretells the passing of the slender tuft of paradise, I saw worn the other day by a well-known Parisienne who frequently motors over here from her villa at Nice. It is illustrated at the upper, left corner of this page. The *calotte* of *tête de nègre* tagal is almost hidden under a huge, drooping pompon of uncurled ostrich feather in the same shade, with a bit of paradise peeping out at the top. With this hat, Madame usually wears a magnificent sable coat.

Deffontaine is showing some smart new shapes for spring. She uses a great deal of osprey, not in the stiff aigrettes of last season, but in flat, quill-shaped aigrettes made from the delicate crests. The sketch in the upper, right corner of this page shows two of these flat aigrettes rising from the crown of the hat with the thin edges turned toward the front. One is in a rich shade of reddish violet, the other in a dull raspberry matching the straw. The violet note reappears in the band of velvet ribbon which encircles the hat.

Contrary to the usual custom of French milliners, the modish small hats this season are simply known as "small hats," and not designated by individual names. A smart "small hat" by Deffontaine, shown on the lower left of this page, is a clever combination of black satin and black English straw, the first of which is used for the brim. An aigrette of fine, white osprey rises from a pompon of osprey.

AN INTERNATIONAL COUNTRY CLUB

IT is but natural that the country club which enjoys at once the reputation of being the most renowned and the most popular of its class should exist in Cannes, the "smartest" of the Riviera pleasure cities, the resort upon which the French have bestowed the title *"La Ville Aristocratique."*

Though the Cannes Club was begun more than a quarter of a century ago with the single object of providing an excellent golf course, it to-day more nearly fulfills the functions of the country club as it is known in America; but it is unique in being of such a pronounced cosmopolitan character that it would be consistent to refer to it as the "International Country Club." This is because Cannes enjoys the distinction of being the playground particularly beloved of the aristocracy of every land which foregathers yearly in this garden spot of the Riviera. Because Cannes is so sheltered by orange trees and olive orchards, and bathed so delightfully in the soft atmosphere of the Mediterranean, its amusements take an outdoor trend. This is more noticeable than at any of the other *villes d'eau*, and for this reason a country club flourishes at Cannes as it does at no other place in Europe.

"PRINCES, NOTHING BUT PRINCES"

"Princes, nothing but Princes, are to be seen at Cannes," was the plaint of Guy du Maupassant when, years ago, that brilliant author made his first literary pilgrimage along the Riviera. To-day this might almost be paraphrased into, "Americans, nothing but Americans," for Cannes and its club are becoming an exceedingly popular *milieu* with that American element of society which has its friends at all the courts of Europe. The Newport colony is as much in evidence in the semi-tropical surroundings of the Cannes Country Club beside the blue Mediterranean as it is on the picturesque rocky shore of its own aristocratic isle in Narragansett Bay.

UNDER ROYAL PATRONAGE

A list of the club's officers reads like a page out of Debrett's "Peerage" combined with another from the "Almanach de Gotha"; it seems

(*Continued on page* 132)



Osprey, not in the soft flow of the natural feather, but tortured into pompon and stiff fantasies, is to be a dominant trimming



Not in the stiff aigrettes of last season, but in flat, quill-like designs are shaped the new ospreys appearing on spring. millinery

A trimming which, while predicting the passing of the old-style ostrich and osprey, points the way to a new feather treatment



Mrs. Vanderbilt is wearing a model somewhat in the manner of the English walking hat, smartened with silk loops over each ear



A BEAST OF SOCIAL BURDENS

As Fabulous a Creature as Ever Appeared in Medieval Bestiary is the Twentieth Century Social Secretary—Varied as a Chameleon's Colors Must Be Her Qualifications, yet Unchanging as a Leopard's Spots

QUITE recently the scientific world rang with wonder over the discovery of an animal that seemed to combine the parts of several different species. It had the striped body of a zebra, the head of a horse, the ears of a donkey, the hoofs of a cow, and various parts of other animals. Students of natural history had traveled to remote regions of the earth to discover this animal when right in their midst they might have found quite as remarkable a species combining horse-sense with the acute hearing of the donkey, the surefootedness and caution of the cow with the varied color, signifying adaptability, of the zebra. This remarkable twentieth century product is known as the "social secretary."

Nothing is more amusing, or rather more pathetic, to one who has gone into this profession than the delightfully ingenuous way that the girl who wishes to make pin money, or the gentlewoman suddenly thrown on her own resources, promptly decides upon a career that appears to be a combination of a few ladylike tasks entirely surrounded by luxury, and with the added inestimable advantage of requiring no training.

The mother who wishes her daughter to obtain such a position will say, "My daughter has such pretty handwriting," while the gentlewoman's reference is that she "is so amiable and wrote such a lovely letter when Auntie died."

MANY WOMEN IN ONE

Now secretaries may not be born, but they certainly cannot be made out of hand. Unless they have some of the natural qualities needed in this career, they never progress beyond a position very limited in possibilities. A social secretary must master the ethics of business; while at her work she must be able to shut off all personalities of her own life, and for the time being concentrate entirely on those of her employer; and quite as necessarily she must possess the same talent for leaving all that pertains to these duties behind her when she closes her desk at the end of the day. She must be a very intelligent machine, with tact, discretion, and loyalty so strong a part of her nature that she will not be handicapped by that quality that spoils the average woman—we all know her—who cannot resist seeming to be in the confidence and the inner circle of some situation that interests the public, drops a word here or looks mysterious there, and so betrays a sacred trust. Of course, no good business man or woman can literally close up his or her life's work in a desk, for if it is to amount to anything it must be lived, but this does not mean sharing it with the curious neighbor. This is the rock upon which the average secretary founders. A man rarely makes this mistake, not because he is more gifted with tact and loyalty, but because a certain caution, born of long experience, belongs to his sex—to wit, that if he gives away a business secret the other man will use it and get his job.

THE ORDER OF THE DAY

Perhaps the best way to give the layman an idea of the varied fields that the work of a social secretary covers is to retail a day in her life.

To begin with, she must rise early, for it is essential that she be carefully groomed. The day before her holds the unexpected, and a punctilious toilette is a strong armor for all emergencies. The first actual duty of the day is to look over at least two morning papers and note the important events and those touching upon any work in hand—deaths, weddings, engagements, and so forth, in the circle in which the employer moves. If she is a prominent woman, this is a serious task. At nine or ten, the hour requested, the secretary must be at her post, ready to go through the prodigious mail which must be classified.

The bills received in the mail must be carefully checked off, and the various members of the household questioned if items seem unusual. This very often requires a personal visit to the tradesmen before the bills are filed as "correct" to be paid on the first of the month.

Acceptances or refusals for dinners have to be entered on cards containing the lists of the invited and of substitutes in case of refusals. Changes of addresses and telephone numbers must be carefully entered in books or card catalogues. If a dinner is being given that night, place cards must be written; perhaps it will be necessary to send an order to the stationer, for the desk equipment must never be allowed to run low.

PHILANTHROPY BY PROXY

Appeals require serious attention; indeed a secretary should have all the judgment of a trained philanthropist in order to detect the worthy from the unworthy, and to use discrimination in deciding where giving would be wise. And all the time she is going through



this work, innumerable calls are coming over the telephone—invitations, requests for interviews by collectors, dealers, reporters, photographers, references for a former footman, appeals from charitable societies, and so on indefinitely, the while the house telephone registers the announcement that a pipe has burst, or a bronze has loosened on its stand, or a maid is ill. Such things require immediate and good judgment—for instance, the maid must be visited and it must be decided whether or not a doctor is needed, and whether the illness is of sufficient importance to be reported to the mistress of the house.

SECRETARY TO A HOSTESS OF LIONS

By the time, pencil and pad in hand, she presents herself for dictations and plans for the coming week, she must have accomplished all this, and likewise have looked over her employer's tablets in order to place herself *au courant* with the engagements of the day. After submitting the notes made on the morning mail, she takes dictations for dinners, opera, parties, and other entertainments. In this planning the secretary can be of great assistance in suggesting the names of those who have not had return dinners or who have just arrived in town; and the careful secretary has at the tip of her tongue the names of men who fit into all emergencies.

The type of work the secretary is supposed to do at this period of the day depends entirely upon the social prominence or fame of her employer. If this woman is noted for her dinners and is, perhaps, planning to entertain a lion in the person of a prominent writer, the secretary should have a list ready, not of other writers, but of publishers, critics, and representatives of a smart and useful public; for then the lion will roar and the dinner will be a success. If the dinner is for a singer or actor, this list should include managers and other persons influential in the guest's world.

THE TOUCH OF DIPLOMACY

Then follow dictations for innumerable notes, and for this part of the work a secretary is expected to have at her command at least two languages. The afternoon is given up to writing, ordering and dispatching books, flowers, and giving directions to caterers and other employees. Then, perhaps, she will have to rush off to be the representative at some meeting of a political, civic, or philanthropic nature, to leave cards, to look up some case of appeal for help in a tenement house, or to see some actress out of work who needs merely a little encouragement and influence with an obdurate manager.

And just here comes another point—a secretary must make friends at court in every line of her activity. A mere knowledge of the social world will not suffice; to be of any influence, a secretary must be in touch with those in authority. A successful man of today is on record as saying that his early training as a private secretary had much to do with his present standing in the world, for he was never allowed to overlook the smallest detail or the most casual meeting without making a note of it so that in emergencies his subconscious mind came to his rescue with the necessary information.

To sum up: this new species of animal must have the strength and endurance of a beast of burden with the refinement of a "thoroughbred"—a qualification which covers tact, patience, loyalty, and discretion together with a ready wit and a knowledge of when to put forward an idea and when to remain an intelligent machine. A mastery of the King's English is a necessary asset; then with an understanding of bookkeeping and stenography, a legible handwriting, and at least one other language, one may be called equipped for a position which, though it has its pleasures, is certainly very far indeed from being a sinecure.



HE WHOM ALL MEN FLEE

Diagnosis of a Bore: One Suffering from an Acute and Chronic Case of Conceit, the Result of an Ingrowing Ego; the Only Cure is Social Ostracism

LIKE most social sinners, the bore is apt to be an unrestrained egotist. We all have the disease of egotism in chronic form, but in the worst cases it is both chronic and acute. When the egotism of the bore passes beyond the line of social and civic endurance we shut him away from the world in a madhouse. Not alone great wit, but also great dullness "is sure to madness near allied," and the ordinary, every-day bore of the drawing-room, the garden party, the horse show, or the club, is first cousin to him whose eccentricities justify an "inquiry of lunacy."

There are brilliant bores as well as dull bores, but there are few modest bores. To the brilliant talker, the more brilliant talker who manages to monopolize all ears is acutely tiresome. There is nothing like the clash of two such egotisms to accentuate boredom on one side or the other. Between two clever bores one seems to see a perpetual flashing of intellectual anger, while between two stupid bores lies the thick gloom of inanition.

DEATH FROM AN INGROWING EGO

"A bore," says the immortal epigram, "is a man who persists in talking to you about himself when you wish to talk to him about yourself." This happy saying recognizes in genial fashion the universal disease of egotism as the germ of the social bore, and the awful possibility that any of us may suddenly take on that character. Perhaps every bore suspects the disease in himself. The apology with which he makes excuse for quoting his own pointless witticisms, for spreading before an impatient audience the ramifications of his family tree, for relating the misfortunes of his brother-in-law, the eccentricities of his uncle, or the intellectual prodigies of his offspring, betrays this uneasy self-suspicion.

Most of us realize that a great deal of talk about ourselves, our children, our ailments, our grievances, or our hobbies will enroll us in the vast army of those who are avoided as if they had the plague, and so we manage to guard against the fascination of such topics, though few of us are proof against the blandishments of cynics who deliberately encourage others in such talk for their own malicious amusement and that of others. As the House of Bishops is conceivably a potential mob, so every man of us is certainly a potential bore. Our own concerns loom so large as projected by our minds against the vast background of multiple human affairs that we are prone to forget how different the perspective must appear to others.

But there is a class of bores who, avoiding the Scylla of self-exploitation, founder upon the Charybdis of lengthy anecdote; and these are the bores that most annoy clever, irritable, and sensitive folk. They have contracted the habit of relating at length the incidents of a novel, the plot of a play, the details of a building, or the perils of a trivial adventure. All returned travelers should be restrained by injunction from opening their mouths in general company until they have demonstrated to a competent jury their fitness to tell of what they have seen and done. Some such restraint should also be placed upon the tongues of those who habitually visit museums. Nothing more deadly could be conjured up than the penchant of this kind of bore for repeating the essence of a literary masterpiece in his own language. Such intellectual homicide should be punishable under the penal code.

ACHIEVING SOCIAL OSTRACISM

Ladies desirous of acquiring, as a means of escape from social obligations, the repute of being bores, should habitually choose as topics of conversation the gastronomic tastes of their husbands, the virtues of their children, the faults of their servants, or the perfections of their motor cars. If to such subjects a woman add a merciless enumeration of details and an absolute blindness to relative values, she should in a single season achieve something like social isolation. A lively sense of humor, a fine perception of dramatic interest and significance, and a gift for apt and direct speech, on the other hand, may lift the ordinary topic of the dinner table or the drawing-room into the realm of literature itself. Almost any of these subjects just mentioned may, by the clever conversationalist, be treated with a humorous detachment such as makes them vastly entertaining. Let the would-be bore avoid them.

"WHEN HE IS YET A LONG WAY OFF—"

As some of us pride ourselves upon the number of persons we dislike, and derive the utmost self-satisfaction from the contemplation of those luckless ones, so others make a specialty of bores and register the approach of one with the sensitive accuracy of the most delicate thermometer. Such supersensitive persons experience at once exquisite torture and the joys of intellectual arrogance in listening to the innocent banalities of prattling humanity. The judgment of such assiduous cultivators of boredom is not to be accepted by ordinary human beings, but it is better to avoid offending even such raw sensibilities than to maunder fatuously on until left in a solitude of empty chairs.

Above all, it is necessary to avoid the notoriety of being a king of bores. One clever, successful, and really useful citizen of the United States is so widely recognized as a bore that many of his acquaintances make it a point to avoid him even by the most desperate expedients. Women have been known to desert suburban trains upon which he was a passenger. Yet very much worse men than he easily get into clubs where he would certainly be blackballed.

AIDED BY THE SKILLED ARTISTRY OF MR. JOHN W. ALEXANDER, PORTRAITIST, SOCIETY'S CHILDREN CONTRIBUTE THEIR LITTLE SHARE TO CHARITY BY POSING IN TABLEAUX AFTER THE OLD MASTERS



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Miss Suzanne Pierson, the daughter of Mr. J. Fred Pierson, Jr., interpreted with convincing simplicity "The Broken Pitcher" by Greuze





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A very real "Little Girl" from the brush of Sir Joshua Reynolds was Miss Martha Kountze, the daughter of Mr. W. De Lancey Kountze

A Sir Henry Raeburn child study was chosen for Masters Robert and James Bishop, the sons of Mr. Francis Bishop

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Mr. Grenville Emmet's small son portrayed "Lord Althrop," one of the classic examples of Reynolds' child studies



Copyright by American Press Association

"The Infant Samuel," that most appealing Reynolds' child portrait, was posed by Miss Gloria Gould



A steel-clad "Prince of France" by Nattier lived again in Miss Edith Gould, the daughter of Mr. George J. Gould

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THE "ATMOSPHERE" OF THE PRESENT MODES IS WHAT, VAGUELY, WE MEAN WHEN WE SAY "THE STYLES OF OUR GRAND-MOTHERS"—A QUAINTNESS THAT ASSUMES PRIM BONNET AND FRILL, DEMURE LITTLE COAT, AND SEEMLY KERCHIEF, PERHAPS TO OFFSET A TOO GREAT DARING OF SLIT SKIRT, SCANT DRAPERY, TRANSPARENT BODICE, OR EXTREME DÉCOLLETÉ

TRUE it is that ofttimes the designers take a color scheme bodily from nature; beyond a doubt, the inspiration for this hybrid yet satisfyingly unified costume was the autumn woods. The skirt, the plaited basque, either an embryo tunic or an overgrown peplum, and the wide sash set something above the waist-line, are of chameleon silk subtly shaded in green, bronze, and brown; the tightly fitting underwaist is of maple-leaf red silk veiled with brown chiffon; and the double sleeve is of the brown chiffon. The dull gold of the autumn is given in the cord bound in a manner rather neo-Greek about the bodice which outlines the lace yoke with its de Medici collar.

THE permission to use contrasting fabrics for jacket and skirt offers the designers increased opportunities for excursions into the picturesque. This suit, with its skirt of black satin and its prim coatee of old-blue moire, prefigures a grown-up Kate Greenaway quaintness; stiff lace frills, a wide black satin girdle wound a bit below the normal waist-line, a great pink rose, the very proper little bows bound about the cuffs, and even the tiny hat with its spray from an old-fashioned garden carry out the analogy—and all this assumption of demureness was needed to carry off the rather too brazen slashing, clear to the knees, so noticeable in the skirt of the original model.

WHEN we knew a skirt could be draped, a sash could be loosely knotted in the back, and a waist be no more than a diaphanous bit of chiffon, why didn't we sooner create so obvious, so simple a gown as this which Eileen Kearney is wearing in "The Sunshine Girl"? The bodice, long, transparent sleeves and all, is of white chiffon; the skirt is of two straight pieces of white charmeuse, one of which falls over the other at the side, where both are open and draped; and the girdle, the touch that sets this dress apart from all others, is of the charmeuse, pulled up to point into the V-shaped neck in front, and dragged down below the waist-line in the back by its own sheer weight.

THE LAW FROM WITHIN

AN ardent friend of working women, and one of their own sex, begs for legislation to protect them from the temptations involved in making purchases upon the instalment plan, a method by which luxuries may be acquired with perilous ease. She finds that shop-girls are tempted to mortgage their small wages for alluring gowns, jewelry, and the like which are offered to them at so much "down" and so much per week. The coveted costume or jewel may be had and worn many months before it is fully paid for, and the sorely tempted girl may have either to deny herself actual necessities to meet the weekly payments, or be driven into questionable or even disreputable ways of obtaining the money. The stern mandate of the legislative authority, so this friend of the working girl thinks, should be invoked to forbid those who sell goods on the instalment plan from dangling their temptations before the eyes of such as lack the wisdom or the strength to resist.

IT is not, mark you, the excessive exactions of the more capricious dealers that this zealous lady would restrain by law, but the mere tempting of the weak into unwise expenditures. She holds that pretty frocks and fetching hats, furs, rings, bracelets, enameled watches, and showy chains, and the thousand and one pretty, costly trifles in which women of all classes delight, must not be thrust upon the attention of those who can purchase them only by mortgaging their slender earnings for months in advance. Has this advocate of sumptuary legislation considered that the working girls themselves would be the very first to make outcry against any such invasion of their liberty? And has she reflected that thousands of women other than those earning their own bread come to grief through the temptations of one or another form of easy credit? The bank officials of New York could tell strange tales of the humiliating artifices to which wives and daughters are forced in order to conceal from husband or father the extravagance of which they have been guilty through the beguiling offers of jeweler and modiste. The divorce courts are full of cases in which temptations of this kind play a conspicuous part, while many another story of domestic shame and humiliation is hidden from the public through the pride or loyalty of a husband whose wife has been the victim of such weakness.

NOR is it women alone who are addicted to this folly. Many a showy equipage is the sign manual of its owner's overmastering desire for possessions that his income does not justify. Even in the realms of the intellectual we find this abuse. A great university has for a year or more been tempting booklovers with an offer that many a man has with difficulty resisted, and many another has unwisely accepted. Ever since this sort of credit was invented, men fond of social display and avid of luxuries have been on the wrong side of the lender's ledger, or deep in the books of tailor or haberdasher. The secrets of the "credit men" of the great shops would, were they published abroad, astound us all.

IT is a pity that vanity, the love of pretty things, or mere feminine rivalry should betray the pinched shop-girl into the hands of the instalment merchant, but there is a wiser way out of the situation than that offered by legislation of doubtful efficacy. Man-made laws are apt to prove but a broken reed when they run counter to natural laws, and after all, a smug little world without temptations is hardly one in which the human race would thrive. Moreover, to select one class of the community for special protection from temptations common to all, is to weaken the fiber of that class by exempting it from the discipline of self-control. By all means protect working girls and other folk, too, from fraudulent or shamelessly rapacious merchants, but instead of the doubtful protection of a prohibitive law, give them an education in self-restraint and self-reliance, and instruction in this elementary principle of business: that an article cannot be sold upon long credit and paid for in driblets as cheaply as it can be sold for cash upon delivery. It is not laws imposed from without by formal act of legislation that will save shop-girls from the evils of temptation and extravagance, but that far more salutary law imposed from within—the law of self-discipline and self-control.

AS SEEN BY HIM

Sartorial Anarchy Lamented by a Despairing English Critic and His American Cousin—The Motor and Amateur Socialism Arraigned for the Lost Art of Dressing

A WRITER in a London newspaper—I think it is John Priolean in the Daily Mail—has set forth the opinion that motoring has a deplorable effect on our clothes-morality. It makes it so difficult to wear the proper clothes at the proper times that we are apt to shelve our principles. Mr. Priolean laments loudly the new fashion of indifference in dressing. Simultaneously with this tirade comes the announcement from Granville Barker, who is quite *à la mode* in London as a manager and a playproducer, that men need not wear evening dress at his theatres. This last concession to the careless man comes crowding upon another not less radical—the permission granted by some of the best hotels and restaurants in London to discard the conventional attire for dinner or supper after the play. One might expect such reports in America, but they assume alarming proportions when they come from conservative London, hidebound in tradition.

INCIDENTS FROM ANCIENT HISTORY

I do not like to refer to what the impetuous youth of to-day calls "prehistoric" times, or to betray that I am entering upon middle age, but let me just recall one incident in "ancient history." In the first issues of Vogue—and some of these early "data" were reproduced in a recent anniversary number—I felt obliged, then in my callow youth, to lay down the law of masculine dress in an arbitrary manner. New York was closer to the London traditions in those days than it is now, but even then there were many who did not deem it necessary to wear evening clothes at the play; many of the women even went to theatre or to restaurant for dinner or supper in hats and high-necked gowns. There was also among a certain set, and this quite above the middle class, a peculiar license for Sundays. Some men seemed to think that, owing to the possibility of evening church, they could compromise with dressing for dinner and the after-candlelight time by wearing frock coats. In the best set, however, there was no question even then, of what should have been the correct attire. But we were all certainly a bit provincial—witness the sensation created at Delmonico's one evening by an Englishwoman who appeared in a low-necked gown and no hat, and again forty years or more before that, when a young woman just from Paris appeared in a proscenium box of the then small opera house in an evening gown. I have heard my grandmother tell the story.

Naturally we have progressed beyond that and after following the London rule for a generation, a rule established there for nearly a century, we are on the eve of breaking it; indeed, we have already done so, being still servile in our imitation.

MY TAILOR DEPLORES

Last year my tailor, who is an observant and clever man, held me half an hour while, with tears in his voice, he deplored the tendency in New York to set aside the formalities of dress.

"The morning coat was bad enough," he said; "it was a survival of the once popular American cutaway of the early eighties, and it is a graceful garment and might be used for formal occasions. But," he continued, "what excuse is there for men who should know better, the wealthiest and most fashionable in town, daring to go to Sherry's or to any of the large hotels at luncheon or tea time, in the hight of the season, in tweed suits and brown boots? But they do it. Indeed they do. They make the excuse that it is smart to appear as though one had just come in from a country estate for an hour or more."

And my tailor is right. The frock coat, not the most becoming of garments, but still one which possesses a certain dignity, has been banished, and each year we see fewer top hats on the avenue. They are becoming almost as scarce as horse vehicles. As yet we have not become as radical as London, and appeared in the evening at the play or at one of the fashionable restaurants in mufti, but it is the logical sequence. Of a surety we are coming to it.

On the other hand, the middle class which to-day exists in America, self-confessed, is squeamish on such points. Their women and their men rush into evening dress as soon as the electric lamps are set aglow, and even when dining at home, in the honeycombed apartment houses of the remote West Side, or in the ornate villas of suburban settlements, they observe religiously the conventionality of dress.

REMARKS OF THE ENGLISH CRITIC

I can hardly, as does Mr. Priolean, entirely blame the motor. Here are little excerpts culled at random from his remarks. They are interesting in that they touch several London innovations, which are naturally adopted by New York men.

"I have just bought a new hat," begins Mr. Priolean. "It costs a guinea and looks, so the intelligent vendor informed me, smart and suitable for motoring. It is not a bad hat in itself. It is comfortable and it protects my head from the elements. Also the color is artistically agreeable. But in moments of the most ungovernable optimism, I cannot believe that it looks what one used to call smart, in the best sense of that long-suffering word—that is to say, so correct and unassuming as to avoid all risk of being called smart or anything else. There is an immense crowd of floppy hats, of felt and of silken plush, black, gray, brown, green, yellow, and blue. If I wore the top hat of London as she was, I should be regrettably noticeable, because then I should be suitably hatted and dressed."

IS THE MOTOR AT FAULT?

And again. "It is the fault of motoring. The motor car has set a new London fashion and a deplorable one. A fashion of slouch hats, slack-looking suits of tweed or flannel, comfortable and ugly shoes, with spats for the colder weather, cuffless shirts of high color, and overcoats which, in the days when London was well dressed, would not have been tolerated within the ten-mile radius."

And then the writer tells of two young men whom he saw one afternoon enter the portals of one of the most fashionable and correct clubs in London—a club which had admitted Chesterfields, Beaux Brummels, and properly dressed men of note for the past hundred years or so. These two young men were attired in the new fashion. They wore on their shameless heads the hat of art plush, one green and the other of the hue of ginger biscuit. Their soft collars were held in check by safety pins and furnished with parti-colored ties. "Light tweed suits bagged at the knees from long sitting in motor-cars, brogued brown shoes and frieze overcoats completed their scandalous outfits."

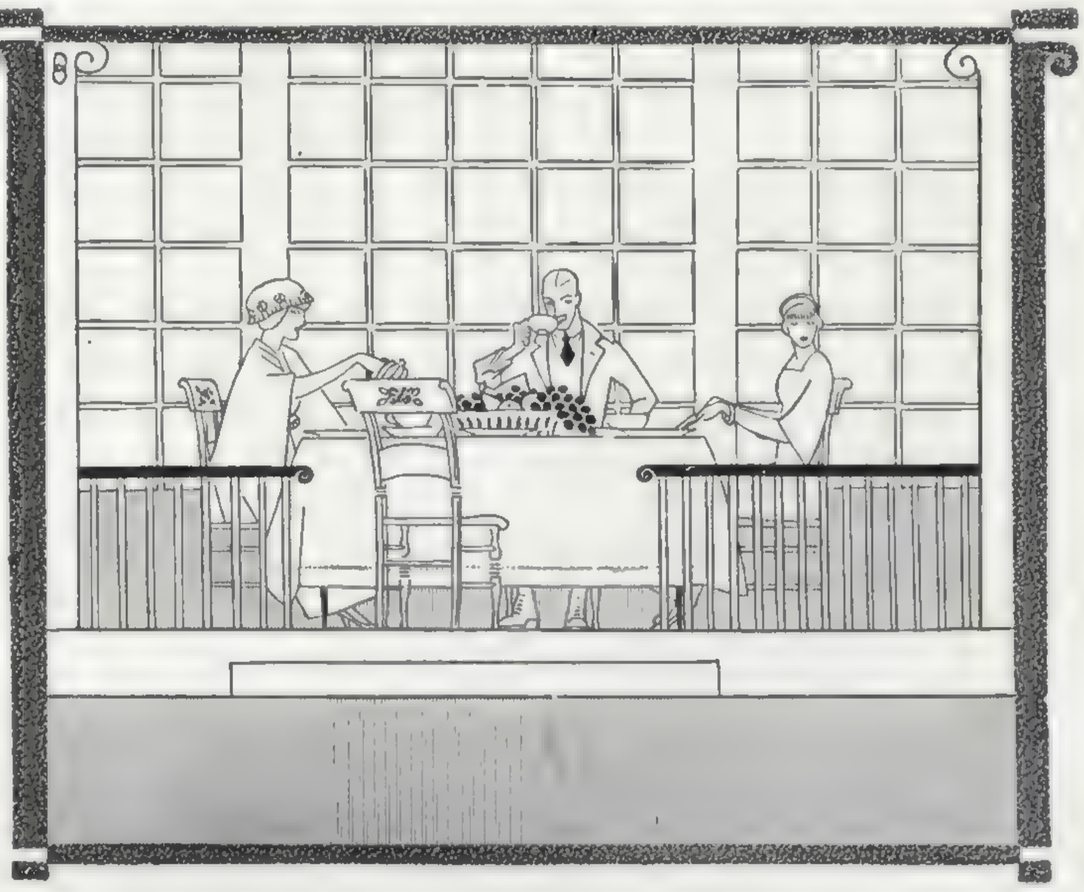
"And these men," the writer continues, "were received by the liveried servants with deference and when they came out from their club, they motored up Bond Street, stopping here and there, at fashionable shops, and finally they got out and walked to the Berkeley for luncheon."

It is true that Fifth Avenue is given over largely to trade. The old-time week day promenade is no more. It is almost impossible to walk below the Park, owing to the crowds of tailors and cloakmakers, and working men of the big shops and industries who swarm on the sidewalks. You cannot recognize people as they rush by in motors, although the distinction in rank is clearly evident in grades of cars and appointments. The motor of to-day is a luxurious equipage—if one might use that term—and no more do people resort to the hideous disguises, formerly thought necessary to ride in them.

EXIT ENGLISH CLOTHES PRESTIGE

Few Americans will wear London clothes to-day. There are tailors still in Savile Row and in Conduit Street, but the glory of London clothes has departed, their prestige is no more, and the man who wears them is even remarked. I noted with surprise that, notwithstanding a few accentuated eccentricities, M. de Fouquières, the French lecturer and cotillion leader who has been with us this winter, has preserved the traditions. He is always correct as to what he wears, even if the effect is not exactly what would have been accepted of yore in London.

The New York Sun in commenting on the strictures of the Pall Mall Gazette contained in its article on this same subject, traces the degeneracy of men's dress to a period ten years ago, when soft-bosomed shirts were first accepted as quite proper for wear at all times before candlelight. From soft shirts there is only a step to soft hats, and then to general looseness of attire. I suppose in the last analysis that both the motor and the country side have something to do with it, as well as dabbling in amateur socialism. It is uncomfortable to take long trips in a motor in the former conventional attire for afternoon; yet on the other hand, it has a fitting background in the present luxurious town car. But admitting the disheveling speed of the cars and the hurried life of their owners, lounge suits are altogether more practical. This premise granted, it is just as well for those who live in town to be in the fashion by assuming the country habit. In fact, it is smart to do so.



PATRONIZE THE AMERICAN TAILOR

Then consider the other advantages. The great custom shops employ excellent cutters,

(*Continued on page* 120) -





"LITTLE FROCKS" NEITHER SO SIMPLE AS TO BE CHARACTERLESS NOR SO UNCOMMON AS TO BE PRETENTIOUS, THAT FIND A NICHE OF USEFULNESS IN EVERY WARDROBE—A COAT OF SIMILAR VIRTUES

NOT a single superfluity mars the trim simplicity of this little Callot toilette developed in the new faille silk in a soft, old-blue shade. Plain as a pipe-stem is the bodice with its long, smartly buttoned sleeves and its severely flat fold of velvet against the neck. In the back the overskirt is lifted to form a draped effect and in the front it overlaps like an envelope. A cording of black velvet is cleverly used to inset the sleeves and to outline the upper part of the overskirt.

A FASCINATING color combination is shown in this lovely wrap of pistache-green, crêpe brocade lined with soft red satin that shows in the wide, uncuffed sleeves. The collar is of white marabou, and the coat is edged with a line of the white down. The plain, simple closing of the front gives no hint of the odd treatment of the back which shows a chasuble-like yoke outlined with a thick cord of the fabric, and adorned with a large bow-knot made from the same cord.

THOUGH it may require a master to conceive a design of such excellent simplicity as this Doucet model, there are many clever little copyists who could turn out its counterpart. Make it of crêpe Chinois in midnight blue; have the pannier drapery slimmed to the last attenuation; see that the flat, batiste collar is split at the back to show the line of buttons, and that soft, surpliced folds of batiste are used for the little vest; then tuck a silk rose into the corsage to add a note of color.



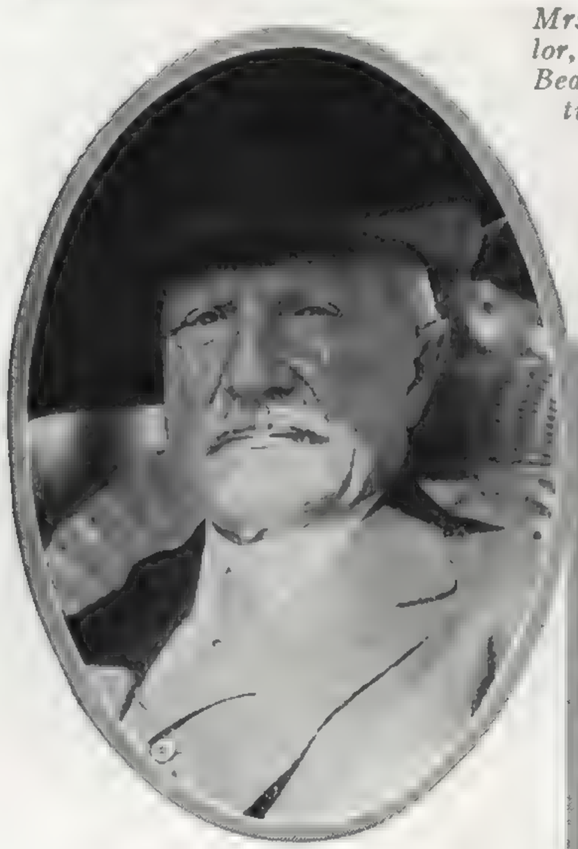
Mrs. Hobart Chatfield-Taylor, hostess of many Palm Beach entertainments, finds time for a game of golf



Mrs. Edward B. McLean wears a chic little turban in bathing



Mr. and Mrs. H. C. Phipps and their four-year-old son, Ogden, on the Palm Beach Golf Links



Mr. William Rockefeller, who, with his wife and son, spent a week at the Royal Poinciana



Photographs by Jennings, of Underwood & Underwood

Baron Fosart de Hertaing of Belgium and his daughters are numbered among the foreign visitors



Mr. William G. Rockefeller, who accompanied his father and mother on their visit

FACES OLD AND FACES NEW AT PALM BEACH, AN AMERICAN MECCA TO WHICH COUNTLESS DEVOTEES MAKE THEIR ANNUAL WINTER PILGRIMAGE



Mrs. Edward B. McLean and her small son. This season Mrs. McLean has been an intermittent visitor at Palm Beach



Mr. and Mrs. Anthony J. Drexel Biddle are of the Philadelphia contingent who rarely miss a winter at this pleasure resort



Copyright by Paul Thompson

Mr. and Mrs. Edwin Gould and their younger son, Frank Miller Gould, as members of the family, attended the ceremony



Mr. and Mrs. Frank Gould. Helen and Dorothy, the small daughters of Mr. Gould, were the bride's only attendants

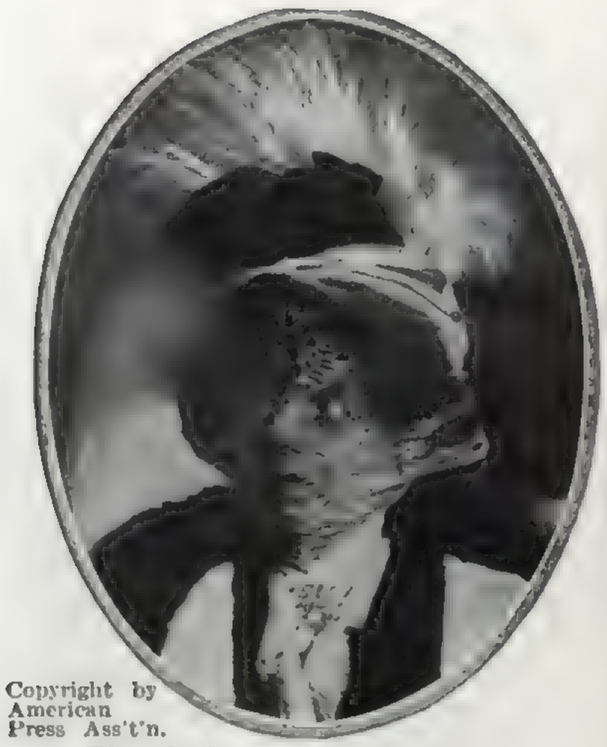


Mr. and Mrs. George Jay Gould and their two youngest children, Edith and Gloria. It was Mr. Gould who gave the bride away

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THE MOST NOTABLE WEDDING OF THE SEASON

At the Shepard-Gould Wedding Ceremony, Carried Out with the Dignified Simplicity Which has Characterized the Bride's Whole Life, were Assembled Only the Relatives and Closest Friends of the Two Principals



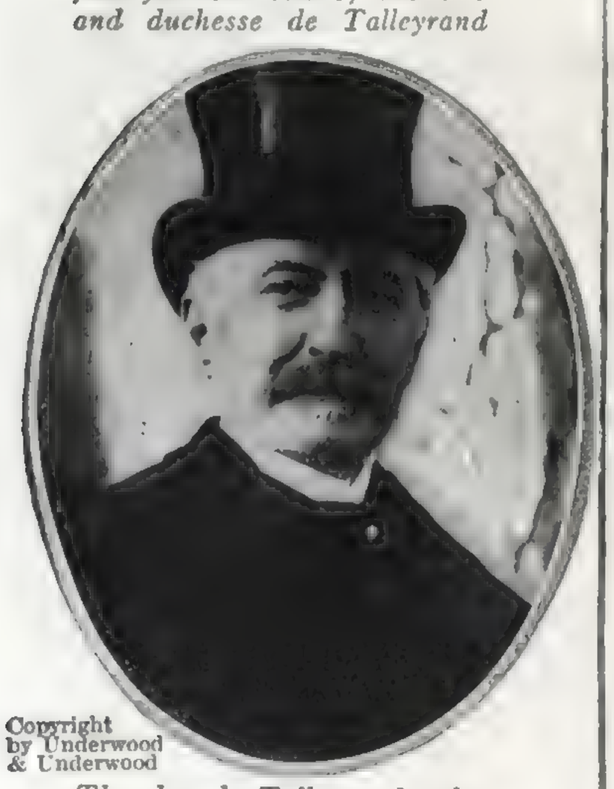
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The duchesse de Talleyrand, the bride's sister, presented her with rare old lace for wedding gown and veil



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Charles, Prinz von Sagan, the four-year-old son of the duc and duchesse de Talleyrand



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The duc de Talleyrand, who, accompanied by his wife and son, came from Paris to attend the ceremony



Copyright by Falk

MR. AND MRS. FINLEY JOHNSON SHEPARD

Mrs. Shepard, the eldest daughter of the late Jay Gould, chose as her wedding day the fiftieth anniversary of the marriage of her parents



"The Depositing of Giovanni Bellini's Three Pictures in the Church of the Redentore, Venice" by J. M. W. Turner is purely an imaginative subject; the three pictures are still in the Redentore Church



Raphael's "Madonna di Sant' Antonio" is, collectors agree, quite the most important picture every brought to this country



Joshua Reynolds' portrait of "Lady Betty Delmé and her Children." Lady Delmé was Lady Elizabeth Howard, daughter of Henry, the fourth Earl of Carlisle



"The Portrait of a Genoese Lady and Child" by Sir Anthony Van Dyck is, by many experts, believed to be the portrait of the Marquise de Spinola

MR. MORGAN'S COLLECTION INCLUDES THE GREATEST PAINTING EVER BROUGHT TO AMERICA, AND OTHERS THAT RUN CLOSE SECONDS

A NAPOLEON *of the* ART WORLD

The Twenty-Nine Pictures from Mr. Pierpont Morgan's Collection, Now on Exhibition at the Metropolitan Museum, Have Been Culled from the Richest Art Markets of Europe

By GUY PÈNE BU BOIS

IN the noble army of famous collectors of works of art no figure more appeals to the imagination than that of the fictitious Cousin Pons, built with such careful attention to truth and with such remarkable psychological understanding by Balzac. Cousin Pons is a picturesque figure because he was of a period when the connoisseur was not, so much as in this hurried, practical age, the exception. He belonged to a time when collectors had keen noses, critical eyes, unerring judgment. He was of a class that is disappearing and being replaced by the present-day type of collector. That type is American, wealthy, and much more grandly successful than ever Cousin Pons could have become, even had he aimed at such a goal.

He, jealous lover of each and every one of his treasures, employed in gathering them the methods of a ferret. He was rarely, if ever, to be found amid the glamour of the great markets of art. He frequented those out-of-the-way places where, from a heap of dust-covered mediocrities, were to be unearthed—dirty, grimy, meaningless to the uneducated—rare masterpieces of art. These the good Cousin Pons, after much dickering, during which he affected a lordly disinterest, carried away for a song. He was secretive, quiet, reserved; he hated above everything the sensational and most appreciated in a work of art those subtler qualities in keeping with his character.

The methods of the admirable cousin were those of the spy or scout; his successor employs the methods of the general backed by an army. Pons was content to conquer in the dark, and his victories were saved from sensationalism by secrecy; his supplanter seizes what he desires openly and all-mightily; his are the victories of superior force or, more bluntly, of larger capital.

The history of Mr. Morgan's career as a collector would read like the life of the first Napoleon, except that the American has not yet encountered a Waterloo. His pictures, now on view at the Metropolitan Museum of Art, are, a great majority of them, sensational masterpieces—the roses rather than the violets of art.

THE MOST IMPORTANT PICTURE IN AMERICA

At the top of the collection of twenty-nine stands Raphael's "Virgin and Child, Enthroned with Saints," more familiarly known as the *"Colonna Raphael."* To experts who are careful of their nomenclature, it is the *"Madonna di Sant' Antonio."* This is one of the most important, if not the most important, painting ever brought to this country. Mr. Morgan gave $500,000 for it at a time when that figure, for a single canvas, was unknown to the art world. If sold to-day it would probably reach the million-dollar mark, a price which dealers believe will yet be reached in the art market. The nuns of the Convent of Saint Anthony of Padua at Perugia ordered it painted, and it was executed in their city. Raphael began it in 1504 before his memorable visit to Florence, during which he was introduced for the first time to the masterpieces of Florentine art, and in which he, who absorbed so much of the good in the work of others, found new inspiration. With the *"Isidei Madonna"*—now in the National Gallery—it was completed in 1505. The influences that were the result of the journey had not, however, begun to be felt in his work. The composition is Umbrian as well as the expression. One misses in it the swing of line that is in the *"Sistine Madonna."* It is a little forced, a little too melodious, perhaps a little superficial.

THE HISTORY OF THE "COLONNA RAPHAEL"

The Virgin is seated on a throne backed by a cloth of crimson and gold, and a circular canopy is over her head. The Child on her knee is fully dressed, in compliance with a specification made by the painter's patronesses. Around the Virgin and Child are grouped Saint Anne and Saint Peter, Saint Rosalie and Saint Paul; Saint John is being blessed by the Child. A lunette above these characters shows God the Father, with an adoring angel and a cherub's head on either side, blessing them. The altarpiece had originally a predella of five panels; one of these is now in the Dulwich Gallery, one is the property of Lady Burdett-Coutts, another of Lord Windsor, and the fourth, the *"Pieta,"* is in the home of Mrs. Jack Gardner at Boston.

The Bulletin of the Metropolitan Museum gives this interesting history of the picture: "The altarpiece, with the exception of the predella, was sold by the nuns in 1677 to one Antonio Bigazzini, and soon after came into the possession of the Colonna family at Rome, where it remained until 1802, when it became the property of Francis I, King of the two Sicilies; when Francis II (to whom it passed) was dethroned in 1860, the Raphael was taken by him to Spain. In 1870 it was sent to Paris and exhibited at the Louvre, as there was question of its purchase by the French Government. The plan was frustrated by the Franco-Prussian War. Afterward it was lent to the South Kensington Museum, and more or less openly offered for sale. After the death of Francis II in 1894 it was bought by Martin Colnaghi, who in turn sold it to Charles Sedelmeyer, from whom Mr. Morgan bought it in 1901."

RUBENS AND THE ELEGANT VAN DYCK

Rubens is represented here by a portrait of Anne of Austria, daughter of Philip III of Spain, who was born in 1601 and married Louis XIII of France fourteen years later. These pictures formerly belonged to the Dukes of Marlborough and Blenheim. A second Rubens portrait is of the Queen's brother, the Cardinal Infant Ferdinand. An inscription on the original stretcher of this canvas stated that it had been bought in 1771 by Sir Joshua Reynolds for 100 guineas. Of a later period than the portrait of the Queen, it is superior to it in brilliancy of execution and in expressive force.

The elegant art of Van Dyck is shown in portraits of a Genoese Lady and Child and of the Earl of Warwick. The portrait of the lady was once in the possession of the American Art Association and was catalogued then as the portrait of the Marquise de Spinola,

(*Continued on page* 120)



Sir Thomas Lawrence's portrait of Miss Farren, a popular actress of the late eighteenth century who married Edward, the fourth Earl of Derby



The delicate art of Greuze is all embodied in his "La Dévideuse"



The Infanta Maria Theresa as Velasquez painted her in her tenth year

PLUME-BURDENED, SMALL HATS WHICH DEMONSTRATE THAT IT IS THE TILT OF THE HAT THAT GIVES THE REQUISITE CHIC QUITE AS OFTEN AS THE SHAPE AND THE TRIMMING



The backward tilt of this linden-green, straw hat is emphasized by a cluster of silver-gray ostrich feathers. An Aimée model



Lewis literally swathes this gray straw hat with a multi-colored mass of swirling ostrich feathers, out of which rise two plumes



A Lewis model, rather ultra in shape, of castor-colored straw surmounted by a towering panache of Sèvres-blue, uncurled plumes



Geranium is the brilliant shade chosen to develop this toque of straw and satin, over the small dimensions of which spread great reddish-pink wings. A Lewis model



The white satin-lined brim is caught to the black hemp crown by a pale yellow paradise that accentuates the backward curve of the brim. A model from Odette

SIMPLICITY AS PARIS MEANS IT

The Designers Prate Much of the "Simple" in Gowning Especially as the Warmer Season Approaches, but Beware! It is an Illusion of Simplicity That Proves Only a Delusion

THAT simplicity ofttimes masks a delusion and a snare is undeniable, and especially is this true of many of the French clothes for this spring; their chic lies in their duplicity. In morning and afternoon tailored suits for street wear this quality is most remarked. The two illustrated on this page not only have a very deceiving simplicity of design, but both of them corroborate the statement of at least two of the clothes authorities in Paris who have agreed that the skirt line shall continue to be distinctly broken. The Chéruit suit in the lowest drawing is of tan cheviot, a new weave that much resembles the summer-weight ratines. The brief overskirt, which so sharply breaks the skirt line, ripples irregularly over the hips toward the back, where it is overlapped by the panel of the underskirt. Bands of ten rows of stitching, used to simulate braid, trim the semi-fitted back of the exceedingly short coat, and single, ten-row strips of the stitchery are run on the big, square, loose pockets, and up the back of the sleeves from wrist to elbow. Above the flat collar of the stitched, tan material, is a second collar of black taffeta that comes high about the throat, and laps under a plaiting of silk and a small, braided ornament.

A great majority of the truly smart spring tailor-mades are of either rep or cotile weave. Some of these rep suits show a method of treatment which in times past was frequently accorded to striped worsteds in two tones, and nearly always with satisfactory results. Instead of permitting the lines to run uninterruptedly up and down, the material is cut so that the wale runs diagonally crosswise. This scheme of treatment gives diversity to the simplest of coat and skirt designs.

THE SHAWL EFFECT IN A COAT

In the topmost sketch on this page is shown a suit of white rep. The line of the skirt, slightly lapped at the left side, is broken by an overskirt hung so that the wale runs diagonally in front; but this overskirt, due to the bias seaming down the front, ripples at the sides and back and the wale consequently runs on the straight. On a young girl this type of overskirt is particularly good, as it fills out her undeveloped proportions, for even in this era of the skeleton beauty, it is possible to err on the side of attenuation.



If this suit is a criterion, Chéruit is one of the authorities who will continue to break the skirt line distinctly



Lace bodices should be so connected with the skirt as not to be suspected of contributing to a makeshift costume

The Eton coat of this suit is cut on the cross in the three-cornered shawl effect launched by Paul Poiret for evening gowns of an elaborate type. Dark blue braided buttons and cordings ornament the fronts of the jacket, the slit cuffs on the pointed, three-quarter sleeves, and the very deep girdle of white satin. The neck is finished by a deep collar of blue faille silk.

Another fetching suit that shows the diagonal treatment of the woven wale, is of white bengaline. The line of the skirt is broken on the hips by a series of white floss cordings. A medium-long coat, cut away at the hips in front, is belted across the back at the normal waist-line. Its only trimmings are the large buttons of white pearl that join its floss cordings, and a wide, low rolling collar of white embroidered batiste.



"When is a sleeve not a sleeve?" is the conundrum posed in a gown in which blue and buff are skilfully intermingled

AGAIN THE BROKEN SKIRT LINE

That Worth agrees with Chéruit in continuing to break the line of the skirt, is shown in an afternoon frock of India silk pictured on page 44. This material has a delicate pattern consisting of little nosegays of pink flowers and black pin-dots scattered over a white ground. Set on near the base of the hips is a wide ruffle of the material edged with self-bound scallops, which start at the center-front of the skirt and disappear under the back breadth. This is slightly gathered under the belt, half of black velvet and half of cerise satin, that is decorated at either side of the front with a rosette of both fabrics. From under each of these rosettes hang long ends of the silk terminating in black velvet tassels



Stress is laid on the novelty of the shawl-back and the rippling overskirt by the complex treatment of the stripes

headed by two ruches, one of velvet and the other of cerise satin. Where the scalloped flounce is applied to the skirt there is an outlining design done in heavy and very bold buttonhole stitchery, which method of defining the seams is repeated on the front draperies of the bodice and on the arm-scyes. The surplice front of the bodice gives no hint of the design of the back with its scalloped drapings, held down by short straps of cerise, tipped with black velvet buttons. The collar of lace is finished with a ruching of black velvet which continues down the front, just a trifle to one side, to outline a jabot of the lace.

Unusually long sleeves for a spring as well as a summer costume, since the India silk of which it is made belongs to both those seasons—distinguish this Worth confection. Scant of cut and almost straight, these sleeves are set into very low arm-scyes, and are finished at the wrists with lace-frilled, black scallops that guard tiny black velvet buttons and worked buttonholes.

IN BUFF AND BLUE

A new material that looks much like crêpe de Chine and has a texture somewhat similar to dull moire is used for the Paquin afternoon gown sketched second from the top on this page. Its one-tone, figured, dark blue underskirt, straight and narrow, is partially covered with two overskirts. The first, of buff satin, has but one mission—to outline and bring into relief the design of the second drapery of the dark blue, figured material. This topmost skirt crosses near the waist in front and from there slants sharply toward the back, where it forms soft folds under a flat panel



Worth has adopted self-bound scallops and a bold, buttonhole stitchery as a scheme of defining seams



A Paquin gown in the rose tones for which manufacturers, couturiers, and milliners prophesy a spring "run"



As a result of the gradual shortening of the wrap, the revers on this model practically form the entire front

of the buff satin that starts under the belt of the crêpe. The broad collar of dark blue crêpe that crosses the back and the shoulders of the buff satin bodice, runs into wide lapels of matching material, outlined with tiny rhinestone buttons. Separating these lapels and the collar from a guimpe of cream lace, is a narrow, low-rolling collar of the buff satin, lined with blue crêpe.

"When is a sleeve not a sleeve?" is a new dress conundrum, and the answer is: "When the arm-covering is chiefly a cuff." The three-quarter, rather closely-fitted sleeves, set low into the arm-scyes, are of the buff satin, but are more than two-thirds covered by cuffs of the dark blue crêpe, each of which starts in a point just above the wrist, runs diagonally up both sides of the arm, flares above the elbow and from there runs diagonally toward the underseam of the sleeve.

THE ALL-LACE BODICE

A particularly charming example of the lace bodice belongs to a Worth dinner gown sketched in the drawing third from the top on page 43. The skirt of Saxe-blue moire is the simplest affair imaginable, for its back form terminates in a graceful, narrow, and not very long train, while its fronts are caught up slightly toward the left side under a rose made of an old tone of pink silk. That the bodice is built over the blue moire is evidenced by the infinitesimal bits of it which show between the lower edges of the filet shoulder straps and the moderately wide girdle of old-rose ribbon, below which two points of the écru lace extend halfway to the hip-line. Three small, black velvet bows, centered with rhinestone buckles, trim the front of the bodice; the back consists simply of crossed bands of filet lace. The shallow yoke, in common with those of most frocks of this order, is of flesh-colored chiffon, but the short sleeves emerging from under the filet shoulder straps, are of chiffon, matching the one of blue moire.

These bodices of a contrasting material never suffer under the suspicion of contributing to a makeshift costume, for always there is about them a touch which proves them to belong solely to the skirt with which they are seen.

All manner of rose tones are fashionable. Indeed, so frequently are they seen among the more exclusive models that it is devoutly to be hoped they will prove as becoming as did the yellow tints which were the hight of fashion a short twelve months ago. Almost any girl, blonde or brunette, should be able to find a shade of pink which eminently suits her complexion, but the woman past her early twenties had best use discretion in the selection of her rose tones. Madame Paquin may have had some young girl in mind when she designed the charming pink crêpe frock shown in the middle drawing on this page. It is a shell-pink shade, slightly tinged with salmon, figured with white, and outlined with black. Over the skirt, which has a deeper tone as though the fabric had been doubled and folded up on the right side, and has likewise a little of the soft-weightiness which such treatment would obviously produce, is a pannier of plain, old-rose chiffon, with folds falling low at the sides and forming deep points that flank the center-back. The rose satin piping that edges this pannier drapery weights it a trifle and helps to keep it in position. A similar piping finishes the upper portion of the bodice, which is of chiffon, while the lower half is of satin. Straps of Venise lace start from the shoulders, go straight down the front, and form pointed tabs below the narrow belt. In the back, the bodice is veiled with a panel of chiffon which at the base of the hips is finished with a band of the lace.

AN INTERESTING SLEEVE

The sleeves of this frock have peculiarities that are well worth attention. They are made of chiffon and set into an extraordinarily deep shoulder; the inside seam is opened half its length, and the corners are turned back to the arm-scyes at either side of a shirred fulness. These turned-back sections of the sleeves form oddly shaped cuffs that, to a certain degree, resemble those belonging to the Paquin model in dark blue, figured crêpe sketched on page 43.

A DEMI-SEASON EVENING WRAP

Silks of the loveliest texture are used for demi-season wraps of a novel and delightfully simple type. In the illustration on the extreme right of this page is shown one of these garments, half cape, half coat, made of soft, white silk with a black lace design over it that, from a short distance, lends it the appearance of a brocaded crêpe. A wide collar of dull white moire, bordered with black velvet, extends into waist-deep revers of black velvet. These revers practically form the fronts of the wrap, and from them it floats backward in soft, loose waves. These wavelike folds are caught in back under a half circle of black-edged white moire, producing the effect of a small and purely ornamental hood.

Note.—Vogue will cut to order any of the models sketched for this article. Skirts without foundation, $2.50; *with foundation,* $3. *Bodices and short jackets without sleeve,* $1.50; *with sleeve,* $2. *Princess gowns with sleeve,* $4. *Long coats,* $3.

SMART FASHIONS *for* LIMITED INCOMES

Early Spring Models for Day and Evening Endowed with the Essentials that Qualify Them for the Limited Income Wardrobe

THE truism that it is the little things that count is exemplified in the Bernard tailored suit illustrated in the upper corner. In the pointed outline of the coat, the way in which the braid and machine-stitched embroidery are applied, and the cut of the skirt, the model is at once recognized as being out of the common. The original is made of white silk cotile, collared and cuffed with white moire. A white soutache braid is used to simulate buttonholes punctuated with pearl buttons. The skirt has a separate back panel, which narrows toward the front as it mounts to the waist-line and keeps in place the slight fulness introduced on one side just below the knee.

More serviceable materials for such a suit would be white serge or etamine. For those who find an all-white suit trying, the collar could be made of Madonna-blue moire, which not only lends brightness to the face but gives a note of character to the costume.



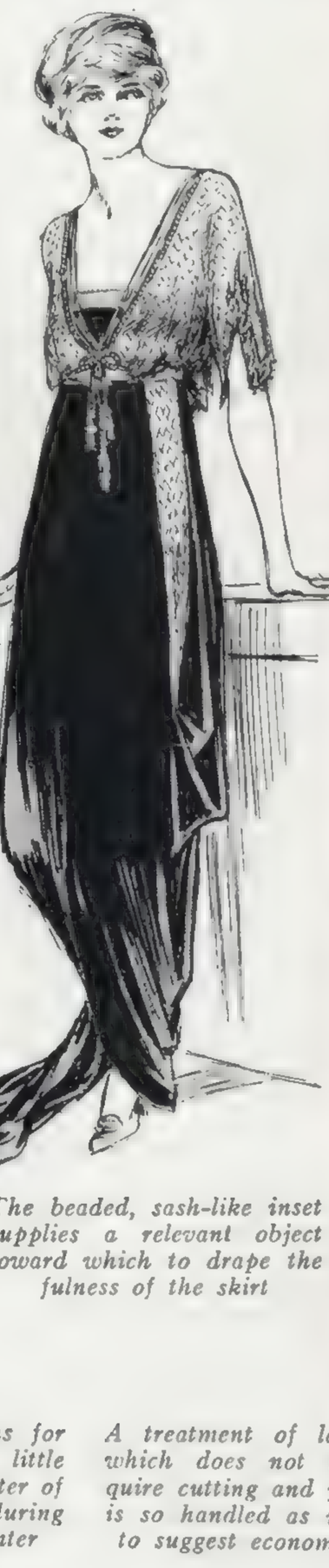
Attention to detail in a tailored model designed by Bernard meets with its own reward

A JEANNE LANVIN TAILOR-MADE

All perplexities in the manipulation of stripe fade away when we view the clever handling of the material of the Jeanne Lanvin suit sketched to the left. Light, putty-colored *côte de cheval,* or a tan or dull green Bedford cord, would be effective for this model. The tab on the plain back of the coat and the buttoned flap in front form a new sort of belt. Ball buttons covered with self material close the opening below the white moire collar and the cuffs.

Evening gowns for spring and summer have a little less of the glamour and glitter which made those of the past winter so gorgeous. Brilliants and crystals still prevail, however, though their use is not quite so lavish. The tunic and bodice of the evening gown sketched to the right of the suit just described are of crystal-beaded tulle outlined with beaded edging in a laurel leaf design; or a row of brilliants may be used. Beads and brilliants also form the tassels which weight the tunic corners. Small pink chiffon roses are sewed to the lace at the ankle slashing.

Pale pink crêpe de Chine and shadow lace are a delightful and dainty combination for a débutante evening gown. A model in these materials is sketched on the right. It would be made more youthful by using a smaller train or none at all. The clever handling of the lace will appeal to those who have an eye to the future. Any treatment of lace which does not require cutting and yet is so skilfully handled as not to suggest economy is certainly commendable. It is also a happy suggestion for the possessors of rare old laces, the beauty of which must be destroyed by cutting. A girdle of brown tulle, caught at the back with a bunch of variegated pink roses, is a pretty touch.



The beaded, sash-like inset supplies a relevant object toward which to drape the fulness of the skirt

A VARIATION OF THE BLACK DRESS

Dignity, distinction, and service are the good qualities of the black crêpe meteor gown depicted in the middle of the page. The skirt inset and the bodice are of white bugled net over flesh-colored chiffon; silver net would be equally attractive. A row of brilliants edged with a fold of flesh-colored tulle outlines the low-cut neck, which closes with a bow-knot of brilliants; crystal banding finishes the slashed sleeves. The deeply bloused bodice all but conceals the belt-line. An effective note is the band of sapphire blue which encircles the bodice and is surmounted by a band of flesh-colored tulle. The bow-knot of brilliants and a cord and tassels of crystals and brilliants give length of line and weight to the blouse.



A treatment of lace which does not require cutting and yet is so handled as not to suggest economy



All terrors of the stripe are dispelled by this clever lengthwise and transverse treatment



Evening gowns for spring have a little less of the glitter of those worn during the past winter

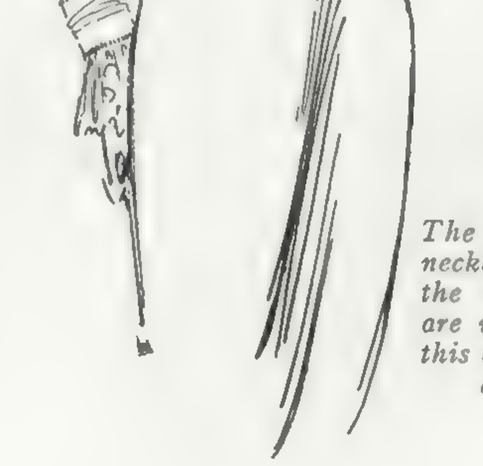
SEEN IN THE SHOPS

American Duplication of French Originality —Practical Garments for Nurses and Their Little Charges—Things of Beauty and Comfort

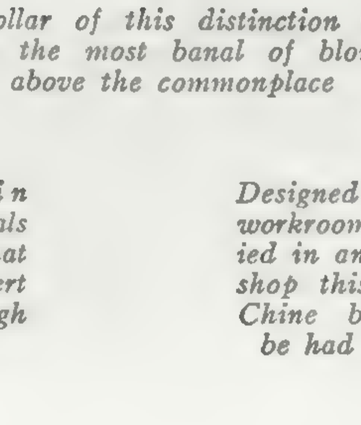
MANY of the waists now displayed in the shops are so cleverly wrought that it is difficult to distinguish the reproductions from the imported originals after which they are modeled. The waist sketched at the right of the page is one of these clever replicas. The white crêpe de Chine of which it is made is of a good quality, and is softly gathered into the shallow yoke which, like the armholes, is finished with a cord covered with crêpe de Chine. The V-shaped vest is hemstitched and fastened with small, satin buttons. This vest reaches to the base of the throat, and there separates to form revers which extend over the yoke to meet a batiste collar edged with German Valenciennes lace. This last combination is used to form the cuffs on the elbow sleeves. Price, $6.95.

REPLICA OF AN IMPORTED WAIST

Another white waist is illustrated on the left. The batiste is pin-tucked down its entire length back and front in clusters of threes, while enough fulness is given to the front by two broader tucks at the shoulder; these extend to the bust-line. The bib jabot is gathered at the neck, and falls in natural folds. A four-inch frill of shadow lace is joined to the jabot by a French beading which is introduced again on the cuffs of the long, tucked sleeve. The black band and bow is of satin. A novel feature of the blouse is the arrangement of the high collar which is attached to the neck-band in such a way as to be readily removed. If a round neck is desired, the collar can, by this adjustment, easily be taken out without in any way marring the smartness of the blouse. Price, $5.95.



The black satin neckband conceals the fastenings that are used to convert this blouse into high or low neck



A collar of this distinction will raise the most banal of blouses above the commonplace



Designed in a Paris workroom and copied in an American shop this crêpe de Chine blouse may be had for $6.95



An Americanized version of the oriental kimono in silk crêpe, charmingly hand-embroidered, that costs only $22.50

THE IMPROMPTU COLLAR

The important rôle played in the ensemble of the costume by the finishing of the neck is recognized by all well-dressed women. If, to the plain waist, is added a smart collar, and possibly a frill, the entire appearance is transformed. The separate collar shown on this page may be worn with all harmony with an untrimmed waist. The black satin stock fits the neck snugly and the inner collar is of tucked chiffon dotted with a row of jet buttons. A double, pointed frill of shadow lace finishes the band of satin on the sides. The price of this French importation is $11.75.

Very smart is the light blue crêpe de Chine negligee embroidered in blue, which is depicted at the extreme left on this page. The floral design which is carried out on the four large buttons in the front, on the collar, and on the pocket is repeated on the shoulders in the back and over the bust in front. The shaped yoke, the broad bands down each side of the front, the edge of the three-quarter sleeves, and the hem are made of blue satin fagoted to the crêpe de Chine. The charming manner in which the robe is caught up and arranged at the knee gives just the right amount of drapery without in the least detracting from the excellent line which is a main feature of the model. Price, $22.50. This negligee may be ordered in any other color without extra charge. The shop will take from one week to ten days to fill the order.

FOR MAIDS AND NURSES

A well-known shop which makes a specialty of maids' and nurses' outfits is showing the black, mohair dress seen at the top of page 47. There is a plain waist attached to a four-gored, panel-back skirt, and long sleeves which have straight cuffs to correspond to the severe, standing collar. The opening in the front under the apron makes the ugly sight of a gaping placket impossible, and if the buttons are not desired below the apron, they may be omitted. This model may be ordered either in colors or in black for $12.50. This dress is correctly used as the afternoon uniform for maids when they change from the wash dresses of the morning. Worn with the maid's uniform is the trim, white, kismet cloth apron, which is tied in the back with a medium-sized bow. Both the skirt and bib portion of this apron are neatly scalloped. Price, $1.25. The round collar and cuffs worn with this outfit cost 65 cents a set, while the trim and becoming little bow for the head shown on the figure costs 25 cents. Collars, cuffs, and caps are finished with the same sort of scallop that is used on the apron. The set may also be had made of different weaves such as the cross-bar, stripes, or dots, without any difference in the price.

Many women will be interested in the nurses' blue serge coat and bonnet seen at the top of page 47. The long, straight coat extends to within a few inches of the bottom of the skirt and fastens with bone buttons a trifle to the left of the center-front. The square cape reaches to the top of the cuff of the sleeve and the outside pocket shown below the cape. The back of the coat is semi-fitting, and the high collar that fits unusually well around the neck is so shaped in front as to allow a space for the strings of the bonnet. This model is also made of broadcloth. Price, $36.50.

IN THE BABY SHOP

There is a small place in the heart of the shopping district where everything for the infant's wardrobe is to be found and where specially designed garments are given particular attention. In the middle at the bottom of page 47 are sketched an infant's nightgown and sleeping cap made at this shop. For this garment the softest knit fabric is used. It is made full and long with a shirring string at the bottom which draws the gown together and keeps the baby snug and warm despite the kicking of the active, little legs. The knitted material is warm without being cumbersome and when laundered properly will not shrink. The plainly finished nightgowns for infants cost 50 cents. Those with the shell finish are 65 cents each for infants up to one year old, and 70

cents for the two year size. The still more elaborately finished nightgowns for infants up to two years are 75 cents, 85 cents, and 95 cents, according to the size.

The sleeping cap is most helpful in preventing the child's ears from being rolled over when he is sleeping. These caps may be had in sizes from one month to three years old for 35 cents each.

In the left-hand corner at the bottom of this page is sketched an infant's skirt made of the finest cream-white, Arabian flannel finished with delicate shell stitching. The shoulders open so that they may be buttoned after the petticoat is put on. The silk-finished skirts cost $2, while those finished with a plain, fine hem are $1.75.

Another desirable article of the baby's wardrobe is shown in this shop—a dainty and practical outing flannel wrapper. The material is of the best quality, and may be had in all white, pink-and-white stripes, and blue-and-white stripes. A garment of this sort may be worn over the nightgown to give extra warmth, and is very serviceable to slip on before and after the bath. In sizes to fit babies up to two years of age these wrappers are priced at 50 cents each. The cost of sizes from three to four years is 60 cents.

FOR THE OUT-DOOR SLEEPER

The custom of sleeping out-of-doors is so popular that many of the shops are showing ingenious devices wherewith to rid this Spartan practice of its austerity and to make it possible to sleep in frigid atmosphere and still enjoy all the comfort of an in-door bed. One of these articles is the cap shown at the lower right-hand corner of this page. This fastens over the cheeks and forehead and has a cape portion that extends over the neck. It is fashioned from a soft, extra-quality, knit cloth, and although, like other out-of-door sleeping togs, this hood is built first and foremost for service, a pretty touch is added in the silk finishing. Price, 50 cents; without the cape, 40 cents.

NEW WEAVES FROM OLD LOOMS

The term "hand-loom linen" indicates to many women a loosely woven, coarse piece of fabric, suitable for the heavier sorts of table linen or for the decoration of gowns made of finer fabric. Few people realize that besides this coarse-meshed linen, the hand-loom produces also a wonderfully fine, even-threaded linen, as soft and delicate as anything manufactured by the power looms of modern industry. Most of the primitive peoples working at this art to-day are using the same sort of appliances that have been in use for many centuries, but undoubtedly the best, strongest, and most durable thread in linens is still produced by this time-honored means. So in spite of its formidable rival, the power-looms, the old appliances still survive and seem likely to continue in use for weaving the best materials used in the various branches of textile art. One of the Fifth Avenue shops shows a line of Spanish and Austrian linen in fine and coarse weaves at 75 cents a yard, and upon this linen the women and children of Porto Rico are accomplishing wonders with their drawn-work, which much resembles Italian filet.

These drawn-work designs are shown in cream-colored, linen robes, ready to make up, at $18; more elaborate effects cost $35. The waists which bear this Porto Rican work are also charming, and will stand the wear and tear of many washings. Prices, $12.50 up. A little lingerie apron made with two filet medallions in an animal design costs $2.75. Unlike many of the beautiful products which make a strong appeal to women of fine appreciation, these linens, because of their durability, are a real economy.



The blue serge coat and bonnet of the English nurse is a uniform worthy of imitation

Maid's dress of mohair supplemented by scalloped bow, collar, cuffs, and apron

NEW STEAMER-RUGS

Those who are looking for good steamer-rugs will be interested in the ones that are manufactured under hygienic conditions in a mill where sanitation is a science thoroughly enforced. Designs of the rugs are largely taken from the plaids of the various Scottish clans. The rugs are six feet long by five feet wide, and the wool is guaranteed to be pure. Such a rug is useful not only on board the ocean steamer, but also in boating, motoring, or on an outing expedition where an extra covering, that may conveniently be carried in a shawl-strap, is needed. In one of the shops where these rugs are to be bought, any desired initial will be added in the corner. This gives that touch of individuality which shows an acceptable note of forethought when the rug is to be used as a gift. Price, $15.

IN THE CAUSE OF THE FOOT

Although a score of years ago shoe-trees were a device employed only by those who were particularly fastidious in the matter of footwear, they have become to-day a *sine qua non*. The manufacturer of a shoestretcher who has gone a step further in foot comforts is marketing a device designed to ease, at any point, uncomfortable pressure on the foot caused by new or ill-fitting boots. It is a demonstrated fact that it is the exception for both feet to measure exactly alike; yet the left and right lasts over which shoes are built are identical in proportions. This new shoe-stretcher is provided with small metal bumps which can be placed so as to reach any part of the shoe where there is undue pressure. A slight turn on the handle above, and the refractory part of the shoe is stretched to conform to the foot. The device is efficacious and inexpensive. Price, $2.

THE UNFADING FLOWERS

As Easter draws near one naturally thinks of winter as being over, and so the little touches that are suggestive of spring seem especially apropos. Flowers make an especial appeal at this season of the year, even though they may be only artificial. There is one shop which makes artificial flowers scarcely distinguishable from the real. The violets that are preserved with all the delicate fragrance of their first bloom come packed prettily in a bandbox which, for the sake of security, is fitted into a square cardboard box. This arrangement makes it possible to ship one of these nosegays to any part of the country without their being damaged. Price, $2.50.

The love-apple nosegay seen in this shop is made of little silk apples in a wonderful blend of colors that makes it a suitable boutonnière for any costume regardless of its shade. This costs but $1 and is packed in a careful and attractive manner as are all of the bouquets, both large and small, that are sold in this establishment.



A snug-fitting cap and a bag-like nightgown are needful articles of the layette



For baby comes this daintily finished flannel skirt, conveniently buttoned on the shoulders



A cold-defying cap, not only serviceable, but pretty, for the out-of-door sleeper



Mousquetaire sleeves of absinthe-green charmeuse are set into a coat of brocaded moire in the same color. The back of the coat, cut away to a postilion, falls over a skirt of a properly attenuated outline



A certain courage in designing is shown in the bold breaking of the somber, blue serge surface by a line of cream charmeuse. The vest and bow supply the lightness that such a gown requires



A conservative tailleur of tan "velours de laine" widely and deeply collared in brown velvet. The "parting of the ways" on the coat is duplicated with harmonious consistency on the skirt

A SUIT THAT APPEARS A GOWN, A GOWN THAT RESEMBLES A SUIT, AND A TAILOR-MADE THAT IS HONESTLY WHAT IT SEEMS TO BE, ALL SHOW A GRADED DIFFERENCE IN THE CUTAWAY LINES OF THE COAT



An apartment with a view from its windows such as no private house affords, yet possessing all the conveniences and comforts inherent in the latter

APARTMENT HOUSE DWELLING AT ITS BEST

The Maximum of Home Comfort at the Minimum of Bondage Is the Ideal Made Possible by the Grafting of Private House and Apartment

By ROBERT VAN COURT

THOSE who, in a great city, own their own homes feel a certain satisfying sense of permanence amid the changes and chances that surround them. They are independent of landlords, and free from those vexatious questions of land values which frequently cause rents to soar. They need never concern themselves with the renewal of leases nor any of the countless problems which can be fully understood only by those who have been held in the bondage of a city apartment. Yet on the other hand, living in an apartment means freedom from another set of equally vexatious conditions for which the responsibility is laid upon the owner or the superintendent of the building.

THE COOPERATIVE APARTMENT

A plan which would embody the advantages of the apartment with the benefits of actual ownership would afford a rare combination of good points. And as a matter of fact such a plan has already been offered in the "cooperative apartment." The plan, to be sure, is not astonishingly new. It has been tried in many European cities and even, within the past twenty-five years, with varying degrees of success in New York. Only within the last few years, however, has the scheme been developed sufficiently to allow of calling it anything more than an interesting experiment.

Most apartment buildings are erected with the one idea of producing for their owners the maximum of income for the minimum of expenditure. As many suites as possible are crowded into the building, the rooms are made in consequence as small as prospective tenants will tolerate, and every conceivable saving and economy is effected in the actual construction of the house. In a cooperative apartment building, however, the conditions are wholly different, for the owners of the house are building for themselves a home, not making an investment.



The part-owners in a cooperative house may use the number of cubic feet assigned them as best pleases them—may divide it into two floors, or, as here, throw two floors into one large living-room

FORMING AN "APARTMENT HOUSE" COMPANY

Let us suppose, for example, that several families having certain tastes in common, decide to build a cooperative apartment house. They will probably form a company to purchase the ground, erect the building, and control the property. Each family will doubtless subscribe to stock in the enterprise, and this will entitle it to certain amount of space in the structure and to a voice in the management of the house. In addition to the apartments thus owned by the stockholders or the members, there will usually be a certain number of apartments which are to be leased to acceptable tenants; the rental thus obtained is used for what are known as "fixed" and "carrying" charges—such items as interest, taxes, insurance, and the cost of such general service as that of engineers and telephone operators. The actual management of the building, like that of a club, is vested in a house committee, to which the applications of those desiring to lease apartments, as well as any other detail of administration, must be referred. The space within the building



An entrance hall and stairway which have nothing to suggest that they are only a small part of a tall apartment house

which is allotted to each member consists of a certain number of cubic feet upon one floor, or upon parts of two or even three floors, and this space may be subdivided into rooms in accordance with the owner's wishes. Modern domestic architecture has presented few more interesting problems than the tasteful designing and planning of such buildings, and the results have been most ingenious and successful.

Of course, in planning the apartment, certain general rules must be laid down in the interests of good taste as well as of practicability. The laws of "fenestration," or grouping of windows and outer doorways, must be obeyed, and these openings must be arranged with a certain formality, in order to preserve the architectural dignity of the exterior of the building. Chimneys which must serve for open fireplaces for all the apartments are placed where they are desired by the majority of the members, and sometimes bathrooms and pantries, the equipment of which requires much plumbing, must be arranged in tiers in a specified manner. But on the whole, these rules are easily obeyed and the arrangements of the allotted number of cubic feet gives the opportunity of planning the home in accordance with individual needs and taste.

PLANNING A DUPLEX APARTMENT

The "duplex" apartment, that is one occupying parts of two floors, offers possibilities of decoration and furnishing which cannot be secured in an apartment arranged upon one floor. The rooms of the first floor of the apartment are planned around a hallway in which there is a stairway leading to the bedrooms upon the upper floor. The unusual hight of two full stories makes possible a drawing-room or a music-room with a lofty ceiling. This is a most satisfactory construction when the space in the second floor is not needed for bedrooms.

Such an arrangement has several great advantages: this great hight is required for the proper enjoyment of music, which is generally muffled in the low-ceiled rooms of the average apartment, and a room thus planned offers, of course, wonderful opportunities for securing a decorative effect. If such a lofty room can be made sufficiently large in its other dimensions, a balcony reached by a small stairway from a room upon the upper floor, or from the little hallway on which the various bedrooms open, may be placed effectively across one end.

The rooms of a "duplex" apartment are usually comparatively few in number, but of generous size; generally, too, they open into one another, and are grouped around the entrance hall. In such an apartment the luxury and the comfort of open fireplaces, wide and deep enough to permit of the use of logs of goodly size, is made possible. The bedrooms, each with its separate bath, arranged upon the upper floor, permit the privacy so seldom attained in city apartments.

A certain cooperative apartment building, which may be considered representative of the type, is built in the upper east side of New York not far from Central Park. Its very simple exterior is the work of a master architect, and every line testifies to the trained taste and skill of its designer. The entrance doorway opens into a broad hall with walls of a delicate gray stone, and the floors are flagged with dark red "quarries" laid in black cement.

Every detail of organization and management of the building is under careful supervision, and the applications of those who would dwell therein are considered as carefully as are those for membership in a club.

A typical apartment in this building occupies one corner of the structure, and since it is laid out upon two floors, it was possible to have most of the rooms arranged to face the sunshine during the greater part of the day. A broad flight of stairs leads to the upper floor where, grouped about the hall, are a spacious living-room, a library, and a dining-room, with the pantry and kitchen beyond. The bedrooms are so arranged that each has a bath of its own, and most of the rooms have open fireplaces—a detail which adds enormously to the home-like atmosphere. Indeed, the apartment possesses most of the advantages that one is prone to associate with private houses.

Much might be written of the economy of apartment ownership as contrasted with the ownership of a detached city house. As has been said, most of these buildings possess a number of apartments for rental, and a fund is thus provided, from which the operating charges are met. This means that after purchasing the stock required for ownership, no further charges are made, and the amount of money necessary for the purchase of an apartment is much less than would be demanded for a separate residence in the same localities. Then, too, the cost of keeping up an apartment is considerably less than that of housekeeping in the average residence, for heat, light, and refrigeration are supplied by the house, and sometimes, also, well-trained servants who may be engaged by the day or by the hour.

Some buildings are equipped with a carefully conducted laundry. With all this service at command, a butler and one or two maids are sufficient for any but an exceedingly formal household.

The QUICKSAND *of* ANTIQUES

SINCE the removal of the duty on all works of art over one hundred years old, enormous quantities of furniture from Europe have come into this country—and are still coming. Some of this furniture is absolutely genuine, but much of it, it must be admitted, is not. Copies are now so skilfully made in London, Paris, and Amsterdam that only the most practised eye can detect the imitation. The workmen in these manufactories are all experts, and the articles that they turn out are almost as wonderful in their ingenuity and beauty as the originals. Not only do they imitate to a nicety all the peculiar characteristics of the genuine old pieces, but, more important still, they possess the subtle secret of age—almost as elusive as eternal youth—so that they often defy the most experienced collector. As far as beauty and effect are concerned, these wonderful imitations are quite as acceptable as the genuine, but one does not relish paying fancy prices for the spurious.

"MADE-UP" FURNITURE

The particular form of counterfeit that deceives so many of our more experienced buyers is what is called "made-up furniture," that is, pieces made up of old wood. Whole rooms in old houses are bought for paneling, for instance, and are transformed into oak buffets or cupboards for which one is asked a price sometimes of three and four figures. Pieces are often made from the carved fronts of old chests that fetch even a higher price than those from old paneling. It is probably hardly necessary to suggest that every "old" piece should be examined carefully back and front, from top to bottom, for often such examination brings to light many subterfuges. The presence in unusual places of nail-holes carefully filled in with putty and stained should be regarded with the greatest suspicion. These holes may be the tell-tale mark of the old chest with its locks and hinges. Also the general construction of every piece should be carefully studied, for often the patterns of the different parts will bear no relation to each other. Such pieces have been "made up" from two or three different specimens of genuine articles, none of them complete in themselves. The dates on old furniture may be disregarded entirely until the genuineness as to interior construction, general pattern, and ornamentation has been conclusively proved.

Table chairs or monk's benches are very often made up from a rather ordinary type of old oak armchair and a table top. Genuine monk's benches are exceedingly scarce, and most of them in this country may be looked upon with distrust until they have been proved the contrary. The ordinary variety of oak, gate-leg table with plain, turned legs are usually real as they are not very difficult to procure, but the example with spiral legs is often "faked" on account of its scarcity. Here the difference lies between the work done by the hand and that of the machine.

The slight unevenness observed in the spirals that are done with a hand lathe is usually the "sign" to the collector, who will notice immediately the hard regularity of machine work on the modern reproduction. Close scrutiny will further reveal the rough stain of the freshly cut wood, adroitly covered over with a thick, coloring composition. The different surfaces on old furniture should display the same coloring and wear, for often the cleverest workmen are unable to give just the right sort of *patine*.

ANTIQUES—'WARE SHOAL!

Many genuine old mahogany pieces are patched up on their sides and legs by new pieces of mahogany; such places should always be most carefully noted before the price of the dealer is

(*Contined on page* 124)



Where two floors are thrown into one, ample wall space is granted for the full joy and beauty of a fireplace





A ruff entirely of ostrich feathers—a shaded mauve fringe, a collar of prunelle flues, and a bow of satin edged with cut ostrich



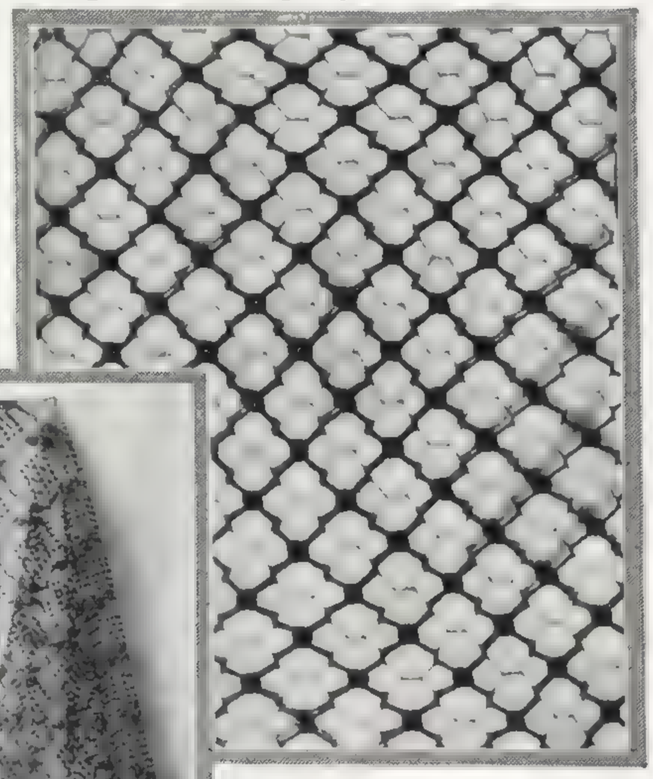
A dainty combination of ostrich, marabou, and satin, in such delicate shades as pearl-gray, faun, mauve, and flesh color, constitute one of the prettiest of spring novelties

A dress of such simplicity as this blue liberty satin, banded in Bulgarian fashion with wide, moire ribbon, acquires a becoming softness by reason of the large ruche and the wrist frills of black tulle



A mesh veil with an accordion plaited, shadow lace border which may be hung loosely over the face to bust-depth or be thrown back over the hat





A bold intermingling of a fine and a heavy mesh, which, though striking in design, is still in the best of taste

A delicate clover design encloses a diamond of chenille dots

THE PRETTY FLATTERIES OF DRESS—RUFFS OF FEATHERS THAT FRAME THE FACE IN BECOMING FASHION—VEILS THAT OBSCURE ONLY TO ALLURE

RUFFS AND VEILS FROM LORD & TAYLOR



This is the spring adaptation of the Russian blouse suit so successfully launched by Chéruit last autumn. The high collar of the early model is removed and the neck finished instead by revers of white faille silk. Other dissimilarities lie in the shape of the coat back which is cut in line with the back panel of the plain skirt, in the line of the stitchery across the bust, and in the slight opening of the skirt over the foot

A gray faille skirt of unostentatious draping supports a coat of a detailed elaborateness that avoids obtrusiveness by its almost single tone effect. The coat is brocaded in black and white that melts into gray, and the collar is of white, picot-edged chiffon, rolled over and draped into small revers of white satin covered with black chiffon. Uncommon is the fish-tail peplum of the plain faille, attached to the coat in an unusual outline

Here the skirt of old-gold satin with its full draperies that disclose a petticoat of charmeuse and lace, shares honors with the coat of old-gold crêpe de Chine broché. The deep pointing of the coat on either hip leaves a rounded space which, in back, is filled in by a straight panel. Lace heads the plaited revers, and is used on the old-gold charmeuse waist together with triple collars, one of white chiffon and two of charmeuse

THE RULE FOR CUTAWAY COATS ESTABLISHED, THE CONCERN NOW IS TO DO THE CUTTING IN AS MANY AND AS ORIGINAL WAYS AS TAILOR INGENUITY PERMITS

SUITS FROM BONWIT, TELLER AND COMPANY

THE YOUNGER GENERATION

The Personality That Is to Be the Chief Charm of the Woman Manifests Itself Early in the Child and Must Be Coaxed to Full Development by a Most Careful Suiting of Clothes to Its Needs



The very little girl is always at her best in scrupulously fresh, fine, white linen

GROWN women and growing girls, because they take their personalities and appearances seriously, are quite ready to grant that they themselves possess clearly defined types of looks, piquant or striking, mysterious or straightforward as the case may be. The clever woman chooses her clothes not only because she thinks they are pretty or striking, but because they are suitable to her particular type.

As a matter of fact, little girls possess almost as much individuality as do their mothers, and often the tiniest girls show a tendency to develop a certain definite "style." One little girl may be ravishing in a baby frock and quite surprisingly plain in another. And yet the dresses of these "little women," even when they have grown quite tall, are generally bought for their prettiness with no thought of suiting their particular individualities, nor of the influence that clothes have on the mind of a child. The mother who understands her daughter realizes the importance clothes play in the child's environment, and knows that a smart frock gives a child a sense of satisfaction with what she wears that has nothing to do with being vain.



Two of the pretty adjuncts of grown-up modes, the pannier and the Elizabethan ruff, are here reduced to their youngest terms

Cut a deep opening in a suit, and it may be filled with the frills of the waist or a separate vest with a rolling collar attached

For the young girl's dancing frock nothing is more appropriate than accordion plaiting, and now the mode gives it countenance

DANCING FROCKS FOR MISS FIFTEEN

The right-hand dancing frock in the group of girl's dresses is uncommonly pretty. Made in the newest mode, it is yet suitable for the girl of fifteen. White chiffon forms the accordion plaited underskirt, and pale, flesh-colored chiffon forms the over-jacket outlined with picot edging. The bandings are of Malines lace, with square panels of the lace, one above, one below, the waist-line and separated only by a narrow cord; this cord is of brilliant apple-green to give a touch of color. The flat guimpe is of white chiffon with a picot edge. A little quilling of lace softens and finishes the sleeves. As the frock opens in the front, the back is plain.

The sketch to the left shows a charmingly simple party dress of delicate, light green chiffon over white. A narrow, half-inch band of skunk borders the chiffon skirt as well as the armholes, and then leaves to lace the task of completing a dress of which a little princess might be proud. The redingote or overskirt, cut in the form of a pannier yet without its cumbersome folds, is of the green chiffon with a picot finish; the belt is a straight, tightly drawn, silver ribbon.

A yard of edging four inches wide suffices to make the little shoulder caps which recall vividly the Elizabethan ruffs so much in vogue for grown-ups, and half a yard of allover lace, or a yard of edging six or seven inches wide, will make the guimpe and the V-shaped panel in the skirt. Save for the opening, the back of this frock is made precisely like the front.

NAVY BLUE AND BUFF

The middle figure shows a light-weight suit—a garment which, one way or another, must be the backbone of every girl's spring outfit. This model of navy blue serge has a straight-cut skirt, straight back, sleeves with a strictly tailor-stitched finish, a single flat button of black crochet or fancy bone, a waistcoat and cuffs of biscuit-colored crash, striped with black, and a rolling collar cut square across the back.



Junior modes know no argument of high or low waist-line—it ranges from armpits to knees

The tiny girl's dress at the head of the page is of handkerchief linen. The bodice is cut in one piece, has a ruffle of linen, and an invisible, hand-sewed hem around the neck and down the front, where little buttons, sewed together like links and put through a double row of invisible buttonholes, hold it together. The only touch of color is the belt of French blue. The skirt is cut in two straight widths and set plainly into the belt; the side seams are sewed together half way down, and then, with a double row of buttons as a finish, allowed to fall free to let a pretty little petticoat peep out.

TWO PARTY FROCKS

The two little girls at the foot of the page wear party frocks of muslin trimmed with fine, French embroidery. The dress on the left is finished with an edge of narrow Flanders lace and insertion. An embroidered, cut-work yoke which matches the band on the lower edge of the lace-edged skirt is set in with edging of the lace.



EDITH WYNNE MATTHISON HAS CHOSEN EACH OF THE GOWNS SHE WEARS IN "THE SPY" TO EXPRESS SUBTLY HER MENTAL STATE DURING THE ACT IN WHICH IT IS WORN

A morning dress developed in blue, Miss Matthison's favorite color. Here the blue is a lovely shade that seems a blending of indigo and mauve, which two tones are used interchangeably for piping on bodice and tunic, and in the silver-braided girdle

The quiet reserve of this actress's rôle in the first act and her own inherent dignity are conveyed in the coloring and line of this light chiffon and heavy brocade evening gown, the great folds of which heap upon the floor, almost like the base of a statue

For the boudoir scene, Miss Matthison has chosen a gown femininely subtle in its complications of designing and coloring—a maize crêpe de Chine foundation, with orange chiffon bands, embroiderings of gold, and over all, a robe of Greek simplicity

DRESSING THE RÔLE

Edith Wynne Matthison, Leading Woman in "The Spy," Gowns Herself and Her Part with a Consistency Both Individual and Charming

AS the heroine of "The Spy" Edith Wynne Matthison projects her personality across the footlights as she has never done in any other part. From the moment of her first entrance, the audience realizes the sympathetic charm of this actress with her exquisite voice and appealing grace. Her fascination is essentially that of an infinitely sweet and big-natured woman.

Miss Matthison's gowns are the outward expression of her personality, for although they are the creations of artists as noted in their own line as Miss Matthison is in hers, it is she who selects the colors and fabrics and suggests this or that detail of their development.

Each of these gowns which Miss Matthison wears in this new vehicle of hers is chosen to express subtly the mental state of Monique Felt during the act in which it is worn.

A GOWN TRULY STATUESQUE

As the opening act of "The Spy" is played in the drawing-room of a French country house, the setting of the entire drama, and as the time is shortly after dinner, Monique Felt wears an evening gown (sketched in the middle of the group on page 54) of heavy yet flexible brocade. Its rose satin ground with a moire effect in gray-blue is brocaded with pale gold.





Heavy embroidery and soutache braiding are quite obviously trimming sufficient for this morning dress

Miss Matthison follows fashion's whim in the length of the wrap, but her own in its designing

The skirt of this gown is so long that it lies in waves upon the floor, almost like the base of a piece of sculpture. Indeed, if she were not a consummate actress, Miss Matthison might look, during moments of rest in this act, like a fashionably-garbed modern statue.

The orchid tones of the brocade are repeated in the overdress of pink chiffon, water-lined with rhinestones, and the bodice of the pink chiffon over flesh color is similarly embellished. A plain chiffon train starts from under the back of a deep girdle of the brocade which, at the left front of the figure, closes under a mass of roses in old tones. This cluster of flowers extends upward to the tulle-veiled, flesh-colored chiffon plastron at the front of the bodice. At the back, this drapery is shaped to a Van Dyke décolleté and that part assumes wing-like ends that fall below the elbows.

A SUBTLE TEA GOWN

A bit of feminine vanity is subtly suggested when the curtain rises for the second and strongest act of "The Spy," discovering a rose-toned boudoir. Monique Felt has exchanged her dinner toilette for a tea gown that is sketched on the right of the group on page 54. It is necessary first to put on an underdress of maize crêpe de Chine bordered at the bottom with four rows of gold braiding, invisible in the sketch, criss-crossed with four perpendicular rows of the same trimming. Straight down the center-front of the gown runs a strip of pale orange chiffon and a similar strip at its back forms a train which falls toward the left side and shows only occasionally through the slashing of the over-robe of white chiffon. This so-called robe which veils the entire dress is really a great square of white chiffon deeply bordered at the bottom with a design in woven gold thread, and caught up at the left front under a cloth-of-gold button. This design is repeated as a border on the long, graceful sleeves, and again just below the girdle on a strip of the chiffon, which plays hide-and-seek with the sleeves, and helps to give them their loose, gracefully shapeless effect. The girdle is made of cloth-of-gold, heavily soutached in gold and studded with squares of green opalescents.

The youthful, girlish look, which some women never lose although married and the mother of children, is characteristic of Miss Matthison. One particularly notices this appealing youthfulness when the curtain rises upon the third act and shows the entire house-party gathered in the drawing-room of an early morning. The actress has chosen blue, her favorite color, for this final scene. The frock is of soft satin in a shade of old-blue which, under the stage lights, appears to be a blending of indigo and mauve. Edging the bottom of the underskirt, which, at the back, is slit as far as the knees, and outlining the tunic and the sleeves, is a piping of paler blue satin. This lighter shade is used again in the girdle, which is a combination of mauve and blue heavily corded and soutached in silver; the under-sleeves, the entire front of the bodice, and its little, inside collar and tie are of creamy lace.



The putty-colored gown with its intricacies of cut and color, with which the chiffon wrap is worn



Edith Wynne Matthison, who plays the dual rôle of actress and designer

MISS MATTHISON AT HOME

Miss Matthison wears dull blues when off as well as when on the stage. One of her favorite morning frocks sketched on the lower left of this page is of a gray-blue charmeuse. An embroidery of heavy gray flowers on gray-blue faille furnishes the tabs over both hips, likewise the belt and the cuffs, while the back of the bodice is finished with a collar braided in soutache.

A Paquin creation just received by Miss Matthison for private wear is of heavy, putty-colored charmeuse. The skirt, caught up in front and looped over a slit at the right side, gives a sort of pannier effect. A yoke of putty-colored chiffon over pink chiffon extends almost to the waist-line of the bodice, and is embroidered with alternating zig-zag lines of green, buff, black, white, and silver. From one shoulder a satin lapel runs diagonally across that side of the front to the lower curve of the armscye, while from the other shoulder a twin lapel proceeds straight down the front of the bodice. A narrow band of satin, starting at the shoulders close to the throat and tying in a loose bow at the nape of the neck, heads a piece of putty-hued chiffon that slips under the belt and makes a postilion over the hips. The three-quarter sleeves are slit to the elbow, and the slashings, filled in with chiffon puffings, are outlined with satin buttons and buttonholes. With this reception gown, Miss Matthison wears a putty-colored straw hat carrying a purple feather.

The wrap that belongs with the costume is her own conception. Like all of the newer wraps, it is of three-quarter length, but unlike the majority of them, it is simply a long strip of putty-hued chiffon, lined with purple mousseline de soie and banded with skunk.

SEEN ON THE STAGE



Gaby Deslys is making her second bid for American favor in "The Honeymoon Express," now on at the Winter Garden

"When I Was a Child I Thought as a Child" is a Text Little Understood by Makers of Children's and Childlike Plays but Wonderfully Expounded in "The Poor Little Rich Girl"

By CLAYTON HAMILTON



The lives of the weak and least fit, Janet and her lover among them, are crushed beneath that human Juggernaut, Rutherford, in "Rutherford and Son" (Edyth Olive and J. Cooke Beresford)



Lysa Graham embroiders the comedy of "The Merry Countess" with delicate bits of dancing



Pauline Frederick in "Joseph and His Brethren," a canvas which at last fits the large frame of the Century Theatre stage

DURING the course of the current season we have already had occasion to review an unusual number of plays written either for children or about children, but none of these can hold a candle to "The Poor Little Rich Girl," by Eleanor Gates. This is a work of surprising and extraordinary merit. It is original in idea, skilful in construction, fertile in fancy, clever in humor, and rich in emotion. But the most remarkable of all its many merits is that the author has revealed a very rare understanding of the way in which children habitually think.

Such a deal of sentimental nonsense is continually talked and written about the psychology of children that we must clear our minds on one important point before proceeding to an appreciation of this play. It is commonly said that children have more imagination than their elders, but the truth of the matter is that they are singularly lacking in this creative function of the mind. That children are unimaginative has been attested by no less an authority than Robert Louis Stevenson. In his essay on "Child's Play" he says: "We grown people can tell ourselves a story, give and take strokes until the bucklers ring, ride far and fast, marry, fall, and die; all the while sitting quietly by the fire or lying prone in bed. This is exactly what a child cannot do, or does not do, at least, when he can find anything else. He works all with lay figures and stage properties. When his story comes to the fighting, he must rise, get something by way of a sword and have a set-to with a piece of furniture, until he is out of breath. . . . If his romance involves an accident upon a cliff, he must clamber in person about the chest of drawers and fall bodily upon the carpet. . . . Lead soldiers, dolls, all toys, in short, are in the same category and answer the same end. . . . People struck with these spectacles cry aloud about the power of imagination in the young. Indeed, there may be two words to that. It is, in some ways, but a pedestrian fancy the child exhibits. . . . This need for overt action and lay figures testifies to a defect in the child's imagination which prevents him from carrying out his novels in the privacy of his own heart."

Children have not yet developed the faculty for abstract thinking; they can merely think concretely, in the terms of objects immediately adjacent to them. By sedulously contemplating his fingers and thumbs a child may bring himself to realize that five and five make ten, but he is incapable of imagining, for example, that $(a + b) \times (a - b) = a^2 - b^2$. If you try to tell him of the church at Amiens, he will not at all imagine the cathedral you recall in memory, but will see an edifice that looks precisely like the church that he himself attends on Sunday. He can imagine no experience that transcends the limits of his own; and the riot of his fancy is merely a mental permutation of concrete objects that in the past have captured his attention.

Because of their insistence on the concrete, children are scarcely capable of understanding figurative language. For instance, if I should capture a child of five and repeat to him the following sentence: "The 'Poor Little Rich Girl' stands head and shoulders higher than 'A Good Little Devil,'" he would not at all realize that I was making a figurative statement of the comparative merits of two works of literature, but would see an actual little girl (looking most probably exactly like his sister) towering over an actual little devil (doubtless a red devil with a long tail, looking precisely, let us say, like the paper-weight upon his father's table). Children take things literally, and for that reason it is unwise to talk about bulls and bears in their presence, even though your own imagination is focussed upon Wall Street.

This simple psychologic fact is almost never known to nurses, and is rarely realized by mothers, who mistake their children's divagating fancy for imagination. "Does God live in the ash-barrel, mother?" asked a little girl of my

acquaintance: whereupon her astonished parent exclaimed, "What an imagination!" But this quite natural question arose merely from the child's utter inability to imagine an abstract idea.

It follows, as a principle of art, that stories written for children, and even stories written about children (if these stories are to represent them truly) should be deliberately unimaginative in material and seduously literal in method. But this point is usually missed by the writers of such narratives—for the reason, doubtless, that it is extremely difficult to imagine the unimaginative and to invent fancies that shall be obviously induced from immediate actualities. And it is mainly because Miss Eleanor Gates has succeeded in this very rare achievement that her name should be written large in the records of the year.

As a supreme example of the sort of imaginative narrative that does not tally with the minds of children we may select "The Blue Bird" of Maurice Maeterlinck. Of course this masterpiece of philosophic poetry was never intended as a contribution to juvenile literature; and it is only because it has been widely advertised as a fairy-tale for children that an admirer of M. Maeterlinck can be moved to mention that it is nothing of the sort. In the first place, it is not a story for children, because it demands an exercise of abstract thinking of which the juvenile mind is utterly incapable. For example, no child can grasp the imaginative idea that the dead can awake to immortality only at those moments when they are actively remembered by the living. Furthermore, it is not a story about children, because Tyltyl is not, in any real sense, a child. Tyltyl is endowed with the faculty for seeing the souls of things; that is to say, he sees things, not as they actually seem, but as they essentially and really are. But this vision presupposes a psychologic process which is precisely the reverse of that which is habitual with children; for naturally they perceive not realities but merely semblances, not essences but only actualities. M. Maeterlinck has merely used the literary mechanism of the fairy-tale as a medium for expressing grown-up thought in a grown-up manner.

Mr. J. M. Barrie's "Peter Pan" is conceived more nearly in accord with the psychology of children; but even this sapient creation is, on occasion, too imaginative to be juvenile. The play is presumed to have been written by a little girl, who appears before the curtain as a prologue; but to the mind of a child the immortal Peter would appear only as an ordinary boy, like the child himself, and not at all as a symbol of eternal and unconquerable youth.

Neither can children appreciate such an abstract idea as that involved in the famous proposition that the dying Tinker Bell will recover, provided that a thousand people can be persuaded to attest that they still believe in fairies. Tell a child that Faith can conquer Death, and his unimaginative mind will surmise that you are saying nothing. He will understand you better if you tell him simply and concretely that his father can lick the hired man.

"Peter Pan" is a great work for grown-up people who wish to play at being children and to apply an adult imagination to the interpretation of its fancies. But "The Poor Little Rich Girl" is really representative of the way in which the minds of children work. As a story about children it is truthful, and as a story for children it is successful. It represents, therefore, an achievement that is very rare indeed; and among all the juvenile productions of the present season it must be regarded as unique.



Mary Pickford, "The Queen of the Movies," has broken into legitimate drama in "A Good Little Devil"



Viola Dana as "The Poor Little Rich Girl," whose pathetically luxurious hardships make up one of the most haunting plays of the season



Katherine La Salle, leading woman with Edmund Breese in "The Master Mind," played opposite Douglas Fairbanks last season

"THE POOR LITTLE RICH GIRL"

MISS ELEANOR GATES (it is a pleasure for the critic to repeat her name) has very aptly called her wise and lovely work "a play of fact and fancy." For the sake of clearness it will be convenient first of all to summarize that section of the narrative which happens in the realm of fact.

We are introduced to Gwendolyn upon her seventh birthday. Although her elders do not recognize the fact, her life is exceedingly unhappy, because her father is made of money and her mother has a social bee in her bonnet. She longs for an intimate companionship with her parents, but she seldom sees them for more than a few minutes, because her father is harnessed to his business and her mother is continually busy with the social round. Little Gwendolyn is turned over to the care of a governess, a nurse, a footman, and a small army of servants, who consider it a bother to look after her, and frighten her into unreasonable obedience to their caprices with gruesome tales of bears, and kidnappers, and police. She is not allowed to go out walking like other little girls, because her nurse prefers to ride always in a motor-car. She wants to go to day-school and play around in the school-yard with all the other children, but instead she is tutored at home by half a dozen private teachers who think only of their fees. Her happiest memory is of a fortnight in the country when she was allowed to run around barefoot in a gingham dress, and kicked up the soft earth and the fallen leaves, and met a slangy little boy named Johnnie Blake and a shaggy dog named Rover, and learned to fix worms upon a hook and fish in a forest stream; but no such luxury as this is allowed her in her prison of a palace on Riverside Drive, where she is forever being dressed up and told to keep her frocks clean.

Gwendolyn sees very little of her parents on the evening of her birthday, because her father is preoccupied with an impending heavy loss in Wall Street, and her mother is busy with the preparations for a formal dinner at which several of the best people are expected. Gwendolyn meets these scions of society for a little moment, and all of them greet her coldly with the mechanical phrase, "I congratulate you." But there is another guest at the dinner, who turns out to be the only friend Gwendolyn has ever known. This is the doctor who brought her into the world, and in a little scene alone with her he shows her that he is one of those who understand.

When the grown-up people have gone in to dinner, Gwendolyn is left alone with her nurse. The nurse, in order to escape to the theatre with the footman, gives the child a sleeping potion to keep her quiet until morning; but she administers an overdose of the opiate, and in a few moments the little girl is raving in a delirium. The dinner-party is interrupted, the guests are dismissed, and all night long the doctor fights for Gwendolyn's life, while her distracted parents listen to her incoherent outcries. At last the doctor pulls her through. Meanwhile, in the long and terrible hours when the mind of the little girl was wandering, her parents have grown to realize the tragic neglect of which they have been guilty. Her father now makes up his mind to accept his recent losses and retire temporarily from business; her mother resolves to relinquish her social ambition; and they decide to take their little daughter back to Johnnie Blake's for a happy and peaceful period of convalescence in the country.

This is the actual story of "The Poor Little Rich Girl," and this story is set forth in the first act and the third. The intervening second act happens in the realm of fancy, and exhibits in three scenes the wild and wonderful dream that drifts through the delirious mind of the child before the doctor pulls her through. This act, which from its very nature cannot be summarized, is the best act of the play. In psychologic truthfulness no less than in poetic charm this passage is superior to the famous dream of Gerhart Hauptman's "Hannele." Indeed, it must be rated as the greatest contribution to the literature of dreams that has been made since Mr. Rudyard Kipling wrote "The Brushwood Boy."

The first moment of Gwendolyn's escape to the realm of fancy is unforgettable for its poignancy of beauty. As the child's mind begins to reel, the room in which she is wandering grows dim and disappears, and soon she finds herself in a forest (like the wood at Johnnie Blake's), running about barefoot in a gingham dress. She kicks up the soft earth and the fallen leaves, and then, as she realizes where she is, she breaks into an elfin dance and rollicks about shouting joyously, "I'm outdoors! I'm outdoors!" This is one of those great moments in the theatre that clutch at the throat and bring tears into the eyes.

Thereafter the child's dream is made up mainly of a kaleidoscopic combination of concrete images which embody literally the notions which have been conveyed to her by several figurative remarks which were made in her presence by her elders during the course of the preceding act. For example, her father appears to her dressed in a suit that is literally made of money, and her mother goes about carrying an actual bee in her bonnet. The footman, in the first act, has called the governess a "snake in the grass" and the nurse a "two-faced

(*Continued on page* 122)

DISTINCTIVE GOWNING *on a* LIMITED INCOME

THE woman of position is frequently confronted with the problem of keeping up appearances on a limited income. Her position requires that she dress well and yet she cannot afford the dressmakers that her friends patronize. The small dressmaker can sew but she cannot cut. She has not the new models. The inexpensive ready-made gowns although excellent, necessarily cannot be exclusive, and the expensive imported models are as much too expensive as the gowns of the good dressmakers.

MANY women in this dilemma wait until the good models are reduced. But this is not always possible or practical. To bridge the gap between the home-made dress, which looks home-made, and the imported model is the difficulty. Hundreds of women have solved this satisfactorily with

VOGUE PATTERNS

THEY represent the new models that are unusual, distinctive, exclusive. With them, gowns which reproduce the lines of the latest importations may be made at a fraction of the cost of such models. Moreover, the student of VOGUE will know just what materials, trimmings, and colors to use or to suggest to her dressmaker.

But above and beyond all this, the point that insures the successful use of VOGUE patterns is their simplicity. The best models in the world might be offered, but if they were not simple they could not be reproduced.

WHAT IS WHAT IN PATTERNS

VOGUE patterns, in this as in all else, are an innovation. They have no retarding traditions to hamper them; they are made in the simplest, most straightforward, improved way. The old use of intricate perforations, hieroglyphic-like notches, is done away with. Each part of the pattern has stamped on it in plain English—"Front," "Back," "Sleeve." What notches are used, are of the simplest kind, and the perforations are few.

Trimmings and linings are differentiated by color. This, perhaps, is the most helpful feature of all. The main part of the garment comes in manila-colored paper, the lining in brown, and the trimming in green. This determines at a glance what is what. Moreover, with each pattern comes a picture, full material requirements, and clear directions.

How could a dressmaker with any knowledge of sewing fail of success with such a guide? With such knowledge plus the excellent cut of VOGUE patterns, a smart gown is practically assured at a small cost.

WOMEN who have never used patterns are perhaps the very ones who can be most helped by VOGUE patterns. Look over the following twenty-four pages. Study the models critically, note the suggestions for materials and trimmings. Surely then you will want to turn to page 82, where our order blank is printed for your convenience.

SIXTY ADVANCED PATTERN MODELS

are illustrated—suits on the new lines, spring gowns showing drapery simple to achieve, blouses with a new note in collar or sleeve, evening gowns and wraps of real distinction, smart clothes for sports, French lingerie, and girls' and children's patterns.

In addition to the sixty advanced models, over two hundred other VOGUE patterns expressing the spring mode more conservatively are shown.

THE VOGUE PATTERN SERVICE

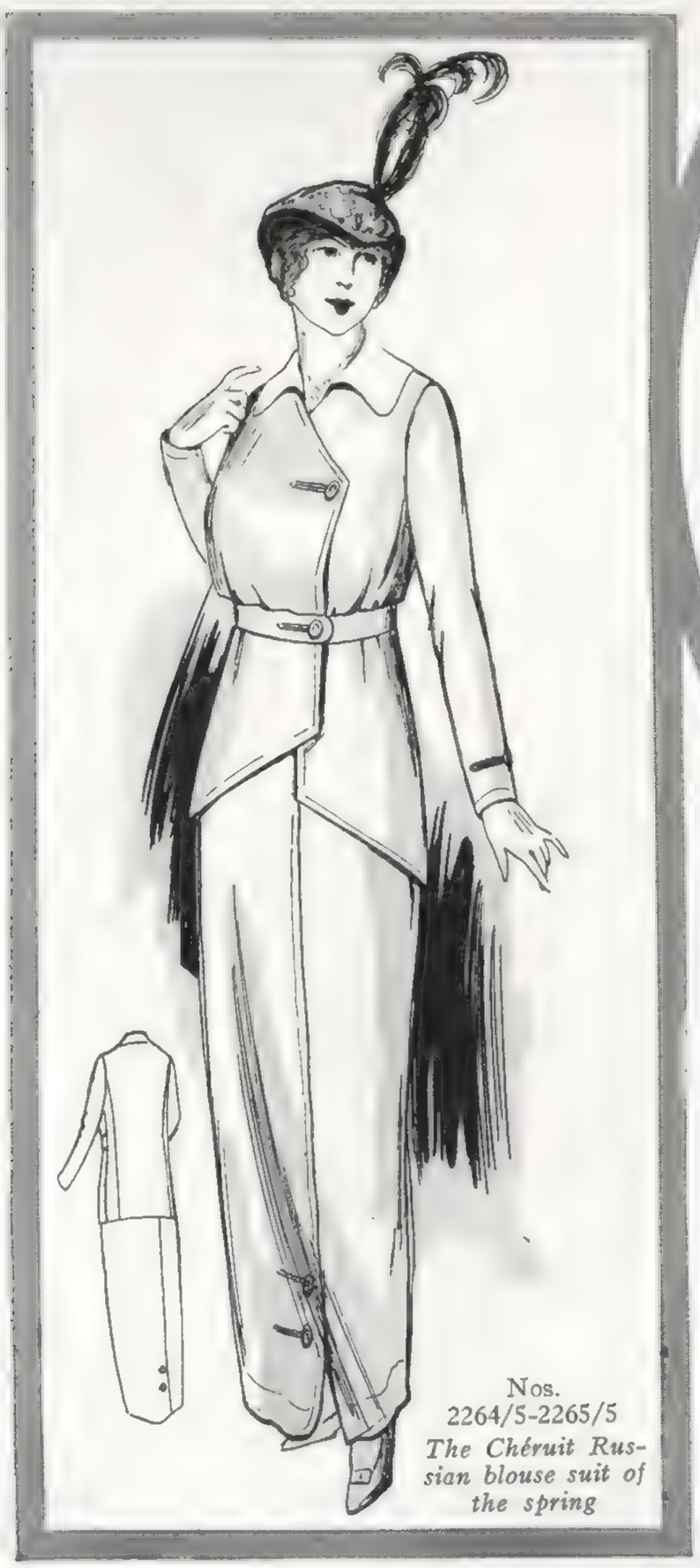
The Season's Modes in Pattern Form are Shown in the Following Twenty-Three Pages—To the Woman of Distinction but Not Unlimited Means Vogue Patterns are an Open Sesame to Smartness and Individuality in Dress

THE modes of to-day and to-morrow—those which though ultra have the sanction of good taste, those which though advanced will constantly increase in popularity, those which though conservative show individuality—are comprised in VOGUE patterns.

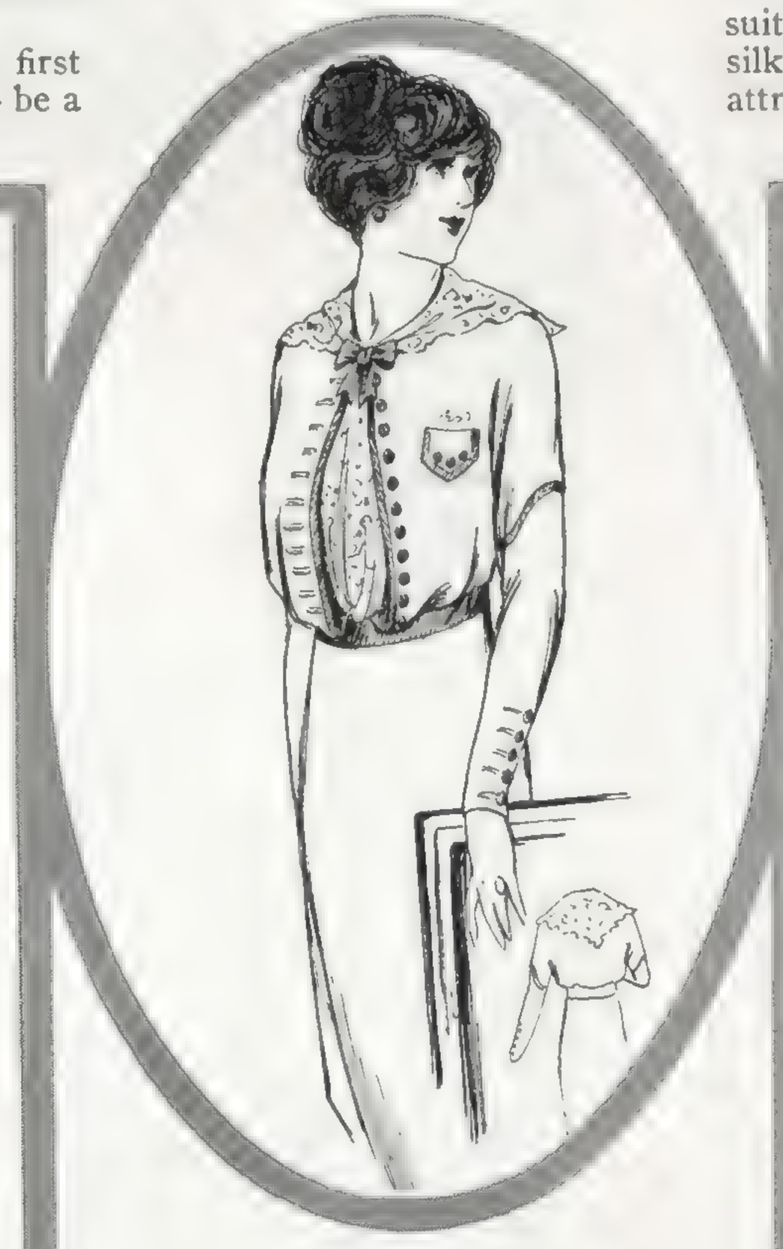
The woman depending largely upon her own ingenuity to obtain the smartness in dress which is usually the accompaniment of wealth will find her riddle solved by VOGUE patterns. Modes which are obtainable only from the most expensive shops and dressmakers are among the patterns, and may be copied at a third or less of the usual cost, to rival in distinction the newest of French gowns.

The Russian blouse suit which was first launched by Chéruit last autumn bids fair to be a pronounced mode of the spring adapted to the season as shown in Nos. 2264/5-2265/5. This made of one of the twilled cloths in Chéruit tan—which has a tinge of old-gold in it—with a collar of white bengaline, would be both smart and serviceable and also have that essential of the season—a spring-like look. A gown suitable for luncheons and yet possible to wear into town from the country is shown in Nos. 2266/5-2267/5. Moire antique, in an absinthe shade with Medici collar and sleeves of white faille and draped collar and jabot of Venise lace, would be charming.

A new separate blouse to wear with tailored suits is shown in No. 2268/5. This made of faille silk matching the color of the suit would form an attractive three-piece costume of great utility.



Nos. 2264/5-2265/5
The Chéruit Russian blouse suit of the spring



No. 2268/5, *made of faule silk and shadow lace*



Nos. 2266/5-2267/5
Luncheon or reception gown developed in moire antique

THE patterns on this page are priced 50 cents for waist, coat, or skirt, or $1 for complete costume. Sizes: 34 to 40 inches bust measure, and 22 to 28 inches waist measure.

THE NEW MATERIALS

Modes in materials are just as important as modes in line if the costume is to be really smart. Throughout these pages suggestions are given of suitable materials for the designs illustrated, but more complete information may be obtained in the next issue of Vogue—The Dress Materials Number, dated March fifteenth. In this not only photographs of the materials but their uses in gowns and suits will be comprehensively shown.

An order blank for your convenience is printed on page 82



Nos. 2269/5-2270/5



Nos. 2272/5-2273/5



Nos. 2274/5-2275/5



Nos. 2276/5-2277/5



No. 2278/5

No. 2119/5

No. 2102/5

Patterns illustrated on this page are priced 50 *cents for coat, waist, or skirt, and* $1 *for complete costume. Sizes:* 34 *to* 40 *inches bust measure, and* 22 *to* 28 *inches waist measure.*

SPRING TAILOR-MADES WITH DISTINCTION OF CUT AND SIMPLICITY OF LINE WHICH LEND THEMSELVES TO HOME DRESSMAKING WITH AN ASSURANCE OF SUCCESS

An order blank for your convenience is printed on page 82

DIVERSITY in the length of the coat is a notable feature of the spring tailor-mades. From Paris comes the edict, "Coats are distinctly long or distinctly short." Therefore, the wise woman will be guided by what is becoming to her figure. Long models are typified in Nos. 2269/5 and 2274/5, which are generally becoming, as the cutaway effect in the front and the swallow-tail back give an appearance of slenderness even to the short figure. As shorter coats of the same lines, however, will be much worn, the patterns of both these models are perforated for a short length.

THE MODE OF THE WAISTCOAT

The influence of the waistcoat—a most becoming style, by the way—is shown in coat No. 2272/5. This model, although advanced, is in no way extreme, and will be found very becoming to tall, willowy figures. The skirt is quite delightful, as the drapery is managed by means of a few soft plaits which are not difficult of accomplishment and yet most effective.

In another form the waistcoat, or perhaps it might more properly be called a vest, is shown in No. 2276/5. For the stout figure this is an excellent model, as the straight lines not only of the coat but of the skirt will seemingly reduce the figure. In making it for such a figure, the vest should harmonize with the coat—as a strong contrast would detract from the hight. If a mole éponge is used for the suit, the vest should be of a lighter gray tone.

The lines of Nos. 2119/5 and 2102/5 are excellent this season. No. 2119/5 shows an attractive cut which has the charm of individuality, and though the skirt, slightly open at the foot, was worn during the winter, it will still be used. No. 2102/5 is one form of the Russian blouse which will be a pronounced mode.

Many people make the mistake of overlooking the importance of materials from a fashion standpoint. The distinction of many a French gown is divided equally between material and cut. New line is of course essential, but new line plus new material gives first place to any costume. This season is distinctly one of materials, as they are no longer one-toned, plain cloths; the most charming, unexpected effects are gained in the broché or rough weaves, like yet unlike the heavier ones of the winter.

VOGUE'S DRESS MATERIALS NUMBER

In this issue, photographs of the new materials and trimmings will be shown, accompanied in many instances by drawings or photographs picturing them, appropriately made up.

In addition to the novelty in weave is the combination of two materials in one gown or suit,—that is, a plain and a figured material of the same color. In a light weight éponge, most attractive effects are gained which are quite different from the brocade stuffs of the winter. Nos. 2269/5-2270/5, for instance, may have the coat of broché éponge and the skirt of plain éponge of the same shade.

Although the Dress Materials Number will give full information, as a foreword we suggest the rough or corded weaves of material as the really smart ones for spring tailor-mades. For Nos. 2274/5-2275/5, wool poplin with its fine corded surface would be very smart, while for Nos. 2272/5-2273/5 faille silk would be excellent.

THE BLOUSE OF THE HOUR

The simple wash blouse for informal wear under a coat is shown in No. 2278/5. French lawn may be used, but newer is crêpe de Chine in a cream tone. This is a simple model to make as the rolling revers is cut in one with the waist.

EVERY PHASE *of the* SEASON'S TAILOR-MADES

Patterns in the New Lines With Plain or Draped Skirts, Short or Long Coats, May Be Obtained for Fifty Cents for Coat or Skirt or One Dollar for Complete Costume

THE tailor-made suit is, as a rule, the last thing that a woman attempts to make herself, and rightly so, as it requires accurate stitching and good pressing. But good lines and good materials plus good workmanship are expensive to buy. Therefore the woman of limited means, who wishes a suit having more distinction than it is possible to find in an inexpensive ready-made model costing $25, would do well to buy a Vogue pattern (though it costs $1), good material, and take both to a small tailor whom she can trust to use the pattern. The chances are such a tailor is no better nor worse than the tailor who does the work in a large dressmaking establishment. He can stitch and press, but what he needs is direction. He cannot be depended upon for line or choice of materials. Any woman who studies Vogue can determine these points—the right line, and the right materials—for herself, and armed with this knowledge and a pattern, can properly direct a tailor and have a suit costing approximately $25, which could not be made to order or bought ready-made for double that money. Hundreds of women are learning this—that is among Vogue readers—as we constantly receive letters telling us so. Why shouldn't you be as successful? There is every chance that you would be.



No. 2035/5

On this and the preceding page is a very representative display of models—the show window of our Pattern Shop. At your leisure you may look over the models, select your design. In the next issue, Dress Materials, samples of the new materials will be illustrated in abundance. With this as a text book you have the knowledge of all that the great designers are doing, and the tangible thing which makes these ideas a reality is a Vogue pattern. No amount of knowledge without this tangible bit of tissue pattern could do such good service, but here you have it.

A suit such as Nos. 2279/5-2280/5 is a new French design extremely simple in line and yet obviously distinguished. With this pattern as a guide (with which comes this picture and a clear description of the cut) success is assured. It could be made of blue wool bengaline for the following cost:

4½ yards of 52-inch wool bengaline at $2 a yard	$9.00
2½ yards of 36-inch silk at $1 a yard	2.50
Vogue pattern	1.00
Tailor's charge	15.00
Total	$27.50

VOGUE POINTS IN TAILOR-MADES

Paquin is making a suit showing a one-button cutaway coat about twenty-five inches deep on the hips with a longer swallow tail effect in the back. A new note is shown in the flaring cuff of the sleeve.

Even in tailor-mades a hint of drapery is cleverly introduced in the skirt usually by means of soft plaits laid into a plain side seam or a front or back panel.

The Russian blouse suit is being modified for spring wear. It frankly shows some fulness at the waist, and as a rule the peplum reaches nearly to the knees. It may button down the direct front or to the side, and in some cases, although belted in the front, shows a plain semi-fitted back.

Beer is showing sleeveless coats—a novelty which may develop into a summer mode. But in the majority of cases the coats show long, set-in sleeves.

Although there is undoubtedly more fulness in the new skirts it is around the knees, draped away to give the same narrow width at the bottom. As a rule skirts are in a few pieces, which simplifies their making. Many show a slight opening at the bottom, either in the direct front or the side front.

Materials for tailor-mades are of twilled or rough surfaces, such as wool faille and various sorts of éponge.

Patterns for these designs are cut in 34 to 40 inches bust measure and 22 to 28 inches waist measure.



Nos. 2279/5-2280/5

A new French tailor-made suitable for general wear which could be made of good materials by a small tailor for $27.50



No. 1966/5 No. 2098/5 No. 2212/5 No. 2201/5 No. 2122/5 No. 2097/5 No. 2025/5

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No. 2207/5 No. 1927/5 No. 1979/5 No. 2060/5 No. 2151/5 No. 2105/5 No. 2149/5

The patterns illustrated are priced 50 cents for waist or skirt, or $1 for complete costume. Sizes 34 to 40 inches bust measure, and 22 to 28 inches waist measure

PATTERNS *in the* DRAPED MODE

Drapery Which First Appeared a Year Ago in the Startling Pannier Has Evolved Into a Prevalent and Practical Fashion



Nos. 2287/5-2288/5

DRAPERY which at first seemed so impossible to handle has with usage been much simplified. The patterns illustrated, however, are unusual, new, and—simple, a most important feature, as they can thus be followed by the most inexperienced.

The illustrations on this page show gowns for afternoon or luncheon wear. Those women living out of town and wishing to lunch at a club or motor into town to a restaurant would find almost any one of these appropriate if made of the correct materials. The new corded stuffs fairly seem to monopolize the fabrics. In light wools there are the Bedford cords, wool faille; in silk and wool *côte de cheval,* bengaline, and a host of others; and in silk, faille reigns supreme.

The simple draped model on the left could be made of any one of these materials in such new shades as absinthe green, Chéruit tan, or in dark blue relieved with Bulgarian embroidery and a sash of black.

Nos. 2290/5-2291/5 form a costume showing an adaptation of the Russian blouse idea. This, of faille in taupe, raisin, old-gold, or the new red, would make a gown dressy enough for lunch and yet permissible for the street. The collar and frill could be of Bohemian or shadow lace. The drapery is simple to achieve, as the folds tacked onto the front gore run to nothing in the back.

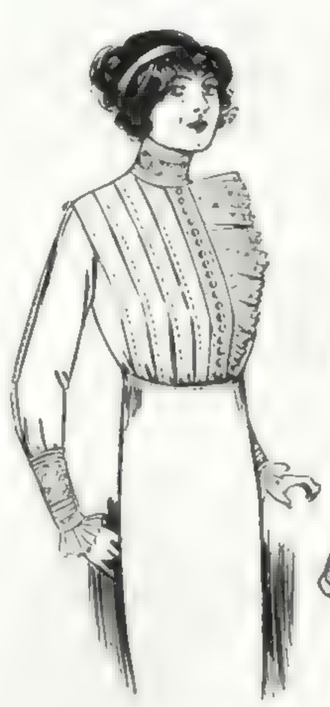
THE COMING DRESS MATERIALS NUMBER OF VOGUE

This will be of especial interest to the smart woman of limited means, as it will save her the purchase of wrong materials and trimming and suggest perhaps where the new ones can be bought. Any such commissions the Shopping Service will gladly undertake for those who cannot command the assortment of the New York shops. Every sort of new material will be illustrated, and in many cases photographs or sketches showing correct usage will be given in addition to helpful articles.

An order blank for your convenience is printed on page 82



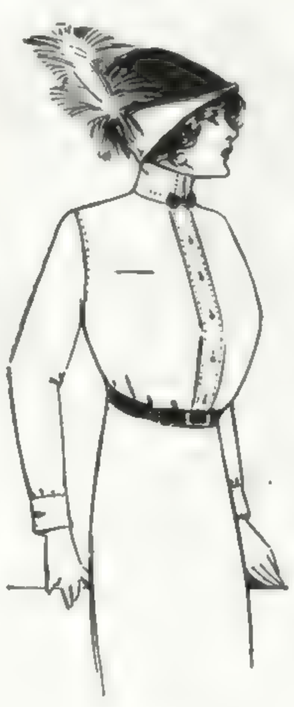
Nos. 2290/5-2291/5



No. 2008/5



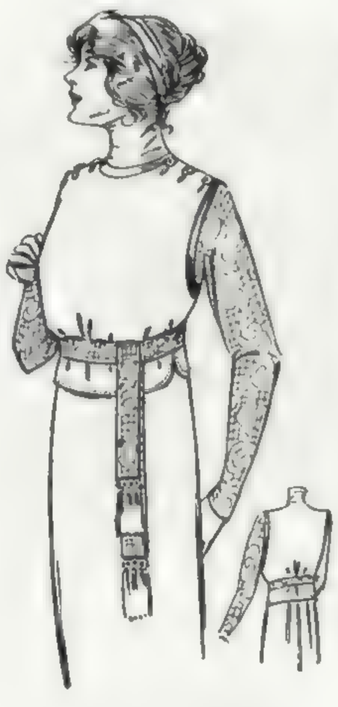
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No. 2004/5



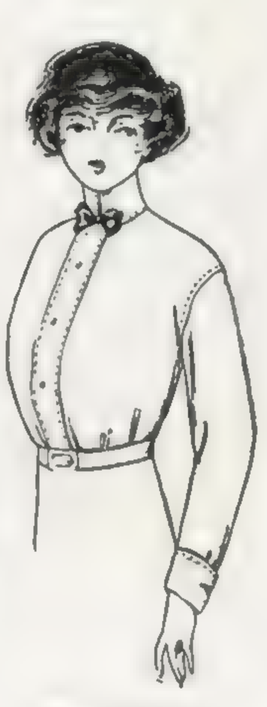
No. 1815/5



No. 2009/5



No. 2117/5



No. 1915/5

MATERIAL REQUIREMENTS COME WITH ALL PATTERNS—THE MODELS SHOWN ARE PRICED 50 CENTS EACH—SIZES 34 TO 40 INCHES BUST MEASURE



No. 2284/5

BLOUSES ARE MADE OF CHINESE CREPE CHIFFON, LACE, AND THE CORDED SILKS—SEE DRESS MATERIALS ISSUE OF VOGUE



No. 2285/5



No. 2286/5

SIMPLE BLOUSES SHOWING NEW IDEAS IN THE SIMULATED BOLERO, MEDICI COLLAR, TINY VEST, AND THE USE OF TUCKING



No. 2005/5



No. 2166/5



No. 2111/5



No. 2007/5



No. 2087/5



No. 1912/5

An order blank for your convenience is printed on page 82



No. 2281/5

THESE FIVE NEW SPRING COLLARS COME IN ONE PATTERN FOR FIFTY CENTS—THEY MAY BE DETACHABLE OR APPLIED TO A DRESS



No. 2282/5



No. 2198/5



No. 2283/5

THE NEW FEATURES *in* BLOUSES

A BLOUSE such as No. 2283/5 shows new features in the sleeves, which are of two materials, and in the more fitted bodice effect. It is just the sort of model to wear with a tailored suit when the coat is to be laid aside and the effect of a costume is desired. The bretelles, girdle, and lower part of the sleeves should be of a material harmonizing with the suit. With a brown Bedford cord, for instance, brown faille to match would be correct with the collar, yoke, and upper part of the sleeves of chiffon in an écru shade known as *café au lait*. Shadow lace of the same tone forms the trimming. It could be made of faille, chiffon, and lace for about ten dollars.

A more tailored waist is No. 2282/5. This is a variation of the Russian blouse which is both attractive and practical. Light-weight wools such as Bedford cord, poplin, faille, and for summer wear, linen, would all be suitable. A good feature is the cut of the sleeve, which is in raglan effect and becoming and easy to fit. This would cost in poplin, including the pattern and collar, about four dollars.

An excellent blouse for linen or crêpe de Chine is No. 2198/5. This is so cut that the neck may be worn open or closed at the throat over a dickey. Irish crochet lace is the trimming.

The models at the bottom of the page are all good, and though shown before by Vogue, No. 2200/5, for instance, is in better style than ever and just beginning to be much worn. This is but one of the many instances of the advanced styles of Vogue patterns. For this reason such models are repeated to suit conservative tastes.



No. 2132/5 No. 2155/5 No. 2199/5 No. 2156/5 No. 2200/5 No. 2167/5

Patterns of the designs illustrated are 50 cents each. Sizes 34 to 40 inches bust measure. Collars come in 13-inch neck measure only.

An order blank for your convenience is printed on page 82



No. 1744/5 No. 2049/5 No. 2052/5 No. 1926/5 No. 2147/5 Nos. 2232/5-2233/5

Patterns for these designs are priced 50 cents for waist or skirt or $1 for complete costume. Sizes: 34 to 40 inches bust measure, 22 to 28 inches waist measure.

VARIATIONS *of* THE TUNIC *and* RUSSIAN BLOUSE

THE Russian blouse adapted as a gown is a new and smart mode and one particularly attractive for the spring for street wear, as it suggests the coat effect.

Good examples of this style are Nos. 2232/5-2233/5 and Nos. 2294/5-2295/5. Owing to the drapery of the skirt the first is a trifle more formal in character. It is suitable for afternoon wear and could be made of faille relieved by Bohemian lace at the neck. Wool faille, serge or linen would answer equally well for the second with buttons of a plain sort, and a collar of brocaded éponge matching in color. In this model the waist and peplum, which are cut in one piece, are quite independent of the skirt; the slight fulness is held in by the belt. In this as in other models, such as Nos. 1744/5, 1926/5, 2049/5, two materials may be very happily combined. This season the brocaded wools may be matched in color by plain materials for such costumes, but though fashionable, the majority of women will find it easier to use the brocaded stuffs as trimming only or for a sleeveless tunic, such as No. 1744/5.

To show the possibility of making smart frocks such as Nos. 2294/5-2295/5, and 2211/5, some tables of cost follow.

No. 2294/5-2295/5 may be made for:

5 yards of 42-inch wool faille, at $2 a yard.	$10.00
⅛ yard of broché éponge, at $4.50.....	.57
2½ doz. round buttons, at 75 cents a dozen.	1.88
Vogue pattern.....	1.00
	$13.45

No. 2211/5 shows the cutaway line in the tunic and has the V-neck which is so generally becoming. One of the finely corded silks in mole, raisin, or night blue, could be used with the frill of net or shadow lace.

4¾ yards of 46-inch faille, at $3.75 a yard.	$17.82
1 yard of 6-inch lace (50c.) ⅝ yard of all-over net (25c.).....	.75
¼ yard of 36-inch silk for collar (25c.), 16 buttons (75c.).....	1.00
Vogue pattern.....	1.00
	$20.57



No. 2211/5



Nos. 2292/5-2293/5 Nos. 2294/5-2295/5

IN ORDERING, PLEASE WRITE THE NUMBER OF THE PATTERN, THE SIZE, YOUR NAME AND ADDRESS CLEARLY, SO THAT WE MAY FILL YOUR ORDER QUICKLY AND CORRECTLY

An order blank for your convenience is printed on page 82

AFTERNOON GOWNS SUITABLE FOR BEDFORD CORD OR BROCHÉ EPONGÉ

AS conservative lines are always wanted by some people, we are illustrating various models of this character on this page. They are, however, particularly well adapted to the new materials. Such a model as No. 2107/5 would be delightful in faille, the suppleness of the silk suiting the flat flounces, which give the skirt rather the effect of a tunic top. In an amethyst shade with a sash of old-blue it would be unusual. The long lines of No. 2027/5 are accentuated by the contrasting trimming used. For a generally useful dress use éponge combined with the brocaded éponge of the same shade, while for an elaborate costume côte de cheval (which is like Bedford cord, only that it is silk and wool) with one of the small flowered or striped silks, would be attractive.

In a model such as No. 2172/5 broché éponge could be used for the main part of the dress with the revers, collar, and lower part of the sleeves of plain éponge, and the Medici collar and yoke of Bohemian lace. It is in such ways as these that the smart gown is achieved. In Nos. 2050/5, 1801/5, and 2029/5 the use of two materials would be most happy.



No. 2050/5



No. 2107/5



No. 2054/5



No. 1801/5



No. 2027/5

No. 1800/5



No. 2172/5



No. 2063/5

THE PART THE NEW MATERIALS PLAY IN THE SPRING FASHIONS WILL BE TOLD AT LENGTH IN THE DRESS MATERIALS NUMBER OF VOGUE

"VOGUE helps most by teaching what to buy and saving the loss of having bought the wrong thing." This pleasing statement was made to us by a woman from Winchester, Mass. Just because we want to be really helpful to our readers, we cannot urge too strongly the importance of selecting the right materials. Generally speaking, for gowns such as are shown here, the new needlecords, wool faille, and faille and moire silks are appropriate. You can best judge of what you want from the illustrations which will be shown in the Dress Materials Number of Vogue, issued in less than two weeks. Glancing through its pages will be like walking through the best shops of New York and Paris where fabrics of every sort are displayed. Sketches will show how the materials should be employed.

IT IS NO MORE EXPENSIVE TO BUY THE NEW COLORS THAN THE OLD

IT'S just a question of knowledge. So here is an early peep behind the scenes to guide you in your selections. For suits, twilled cloths in mixtures of gray and brown are rather a novelty, while black and white, though far from new, will be used. Seal brown is gaining in popularity, and putty bids fair to rival taupe. In fact, for gowns as well as suits, many of these dull tones are just the background required to show the vividness of the Bulgarian and other almost barbaric shades which give a splash of color in the trimming. A troupe of tan tones, such as mustard, amber, suède, Chéruit tan, will be greatly worn, and are especially happy for the spring when relieved somewhat with white. Absinthe is a distinctly new shade, and though green and yellow in tone, is charming combined with soft blue. As usual, dark blue is to be much worn, combined this season with old reds.

Patterns for the designs illustrated are priced 50 cents for waist or skirt, or $1 for the complete costume. Sizes: 34 to 40 inches bust measure, and 22 to 28 inches waist measure. Full material requirements come with all patterns.



No. 2029/5



No. 2095/5



No. 2053/5



No. 1854/5

An order blank for your convenience is printed on page 82



No. 2129/5 No. 1787/5 No. 1924/5 No. 2051/5 No. 1925/5 No. 2026/5 No. 1774/5

THE smart morning frock depends largely on two things—the cut and the materials. For spring wear such a model as No. 1924/5 could be made of one of the lightweight, corded materials. It has the advantage of buttoning in a direct fashion down the side-front, the only trimming being given by the arrangement of the buttons and loops. Other excellent spring as well as summer models are No. 1787/5 and No. 2026/5, but in these as in all such simple dresses the design allows of some latitude in material. Although appropriate for serge, they would be smart in linen or éponge in white, tan, blue, or mauve.

Three excellent dresses for linen, éponge, or cotton crêpe are shown in Nos. 2296/5-2297/5, 2298/5-2299/5, and 2301/5-2302/5. The first is a very practical tennis dress which would, however, be smart for any informal occasion. When in action the skirt may be unbuttoned on each side, and the collar of the Norfolk blouse unbuttoned at the throat. Such a dress made of linen at 75 cents a yard would cost, including the pattern, $5.

The second model, Nos. 2298/5-2299/5 is a good, all-round dress showing a pretty vest and collar arrangement, and again the collar may be buttoned higher or lower as desired, and the skirt unbuttoned at the bottom. Of écru cotton éponge at $1.25 a yard this would be charming and cost, with the pattern, just $7.

Drapery in a simple but attractive form is shown in Nos. 2301/5-2302/5. This would make a delightful model in the softer cotton crêpe (which is 58 cents a yard), trimmed with thread lace. It would cost about $8. If no starch is used the model may be laundered, as the drapery will fall in line again.



Nos. 2296/5-2297/5 Nos. 2298/5-2299/5 Nos. 2301/5-2302/5



No. 2204/5



No. 2203/5

VARIOUS MORNING FROCKS SUITABLE FOR THE SPRING AND SUMMER, SHOWING THE SIMPLICITY WHICH IS BOTH SMART AND PRACTICAL

Patterns for the designs on this page are priced 50 cents for waist or skirt, except No. 1787/5, which is $1 for the complete costume. Sizes: 34 to 40 inches bust measure, and 22 to 28 inches waist measure

An order blank for your convenience is printed on page 82

A GOWN IS DATED *by the* FASHION *of the* SLEEVE

Six New Modes in Sleeves Are Included in One Pattern for Fifty Cents—Gowns Which Offer Suggestions for Remodeling

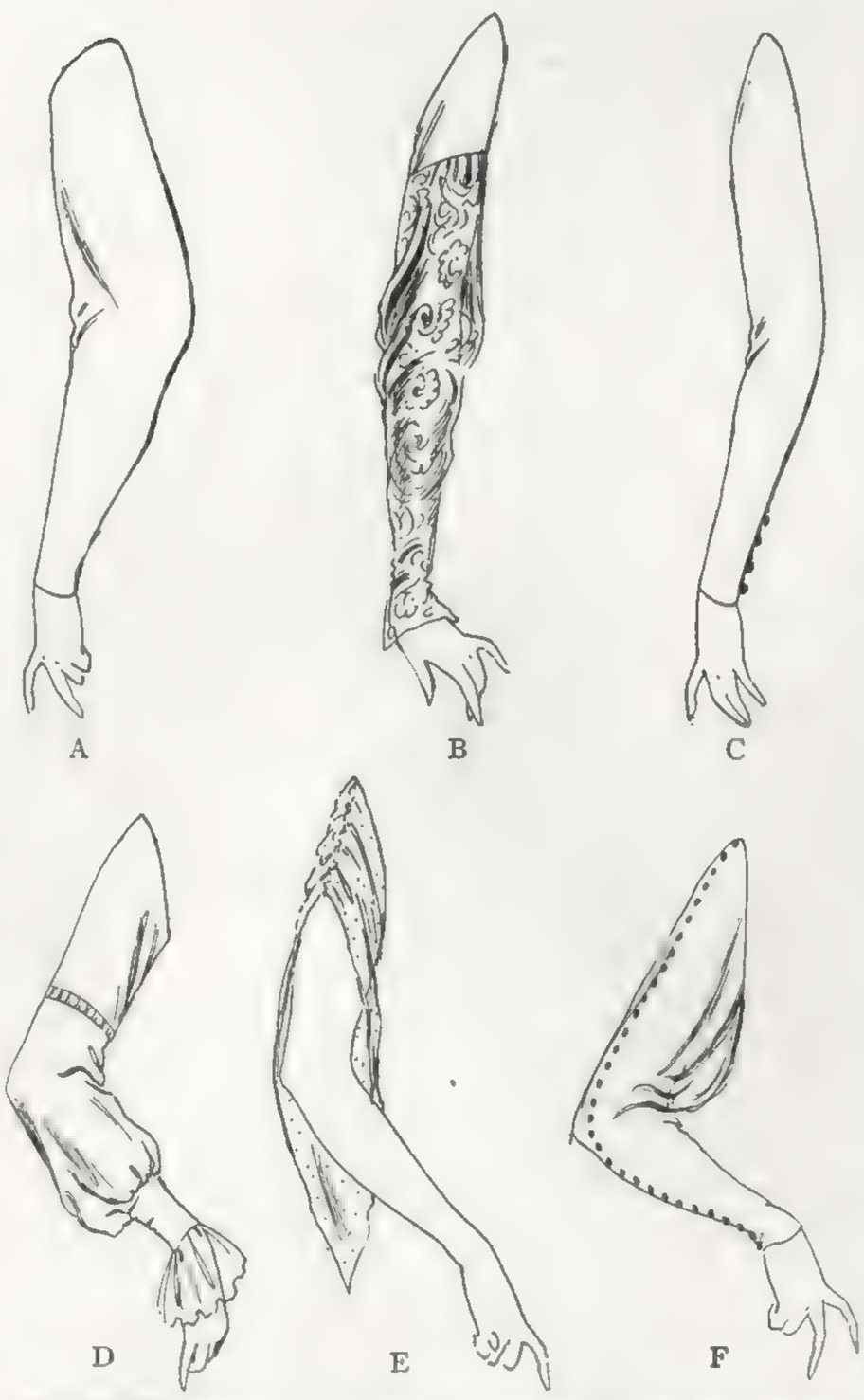
IF your sleeve is old, pluck it out and substitute a new one if you would have even a speaking acquaintance with fashion. Some seasons this is not easy, but by hook or crook it should be done. Now that two materials are being used in sleeves, and that the armhole is by no means stationary, this is not a difficult matter. Even the kimono is possible to effect by joining a sleeve with a large armhole to the waist with a fine cord, and cutting out the old armhole of the dress to make the sizes correspond. The last sleeve illustrated could be used for such a purpose, and would be one way of putting a long, tight sleeve into a gown which originally had a short, wide one. This last sleeve made of one of the transparent stuffs over a mousseline lining would be lovely in blouses or gowns which have the transparent tops. Or it could be used equally well for silk in an afternoon gown. The first sleeve has a decided tendency toward a puff at the elbow—a Poiret conception which would be suitable in a cloth or silk gown of a tailored or semi-tailored character. It could be set into the normal armhole, or the upper part of the old sleeve could be kept and this joined to it midway between the elbow and armpit. If necessary, the new part of the sleeve may be of contrasting material. In a blue serge or éponge dress, for instance, black satin could be used and be very smart.

The second sleeve could be of brocaded crêpe in a crêpe de Chine gown; or of one of the delightful little figured crêpes or of chiffon. The upper part of the sleeve may be of the old material. If the gown is of plain material it would be well to use a little of the new stuff of the sleeve as a girdle, sash, or for revers, to give a harmonious effect.

The short sleeve of a street gown could be replaced by a long, tight, one-piece sleeve such as is shown third. The problem often is one of material. Of course if there is material left over and it can be matched, all is easy. If not, use the old sleeve as a sleeve cap and the trimming material for the lower part, joining the two with a cording.

This idea in softer materials is illustrated in the fourth model, which shows a variation of the bishop sleeve which has found some favor. It is becoming to women who have unusually long arms.

Last but not least come sleeves for evening gowns. They may be almost nothing at all or trailing bits of airy tulle or finely spangled net gathered, as here, at the top of the arm, and falling nearly to the wrist.



No. 2303/5 contains six sleeves for morning, noon and evening which will give a touch of modishness to even an old dress

SUGGESTIONS FOR REMODELING

The gowns at the bottom of the page offer many possibilities for remodeling. No. 1964/5 shows how an old kimono waist could be split in the center, have a frill added, and long sleeves put in. A skirt which is short or worn around the bottom may have a false hem added of new material to match the sleeves. For a serge dress charmeuse could be added. In an éponge dress of last year, broché éponge would be an improvement. No. 2044/5 could be used to cut a new tunic and bodice of chiffon to cover a charmeuse or crêpe de Chine gown of other days. A lighter or darker tone of the color of the dress would probably be the wisest choice, with some contrast given by the velvet ribbon which forms the girdle and panel-like sash in front and back.

No. 2100/5 suggests another tunic arrangement given by contrasting material which can be employed for remodeling. No. 2059/5, though cut for a bordered material, could have contrasting bands employed to give width to a dress that is too tight.

No. 1985/5 suggests a way of filling in a deep yoke with a banding of new material, and an idea for relieving the severity of a too plain skirt. A very plain dress could have the revers effects noticeable in No. 1999/5 added with very happy results.

A very excellent maternity dress which allows of adjustment, but which avoids clumsiness, is shown in No. 2169/5. In making such a gown a plain dark color is advisable.

TO INSURE THE PROMPT FILLING OF YOUR ORDER, PLEASE WRITE PLAINLY ON THE ORDER BLANK THE NUMBER OF THE PATTERN AND YOUR FULL NAME AND ADDRESS

THE DRESS MATERIALS NUMBER OF VOGUE DATED MARCH 15th IS AN ILLUSTRATED STORY-BOOK GIVING THE FINAL WORD OF THE MODE IN NEW FABRICS AND TRIMMINGS



Patterns for the gowns illustrated cost 50 cents for waist or skirt, and $1 for complete costume. Material requirements come with all patterns

An order blank for your convenience is printed on page 82



No. 2126/5



No. 2127/5

No. 2128/5



No. 2033/5



THE GOWNS FOR THE BRIDE AND HER MAIDS, IN LINES BOTH STATELY AND CORRECT

THE GOING-AWAY-GOWN COULD BE MADE OF FAILLE FASHIONED BY ONE OF THESE CHIC MODELS



No. 2104/5



Nos. 2228/5-2229/5

The designs illustrated are priced 50 cents for waist or skirt or $1 for complete costume. Sizes 34 to 40 inches bust measure, and 22 to 28 inches waist measure



No. 2148/5



No. 2152/5



No. 2171/5



No. 1981/5

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Nos. 2304/5-2305/5



Nos. 2306/5-2307/5



Nos. 2308/5-2309/5

CHINESE CRÊPE AND DELICATE BROCHÉ EFFECTS COMBINED WITH PLAIN SILK CRÊPE, CHIFFON, OR LACE WILL REPLACE THE HEAVIER BROCADES OF THE WINTER IN THE NEW EVENING GOWNS

THE INTRICACIES OF THE FASCINATING DRAPERY OF THE PRESENT MODE MAY BE EASILY ACHIEVED WITH A VOGUE PATTERN. SIZES: 34 TO 40 BUST MEASURE. PRICE, ONE DOLLAR FOR THE COSTUME



No. 2101/5 No. 2230/5 No. 2103/5 No. 2234/5 No. 2043/5 No. 2040/5 No. 2099/5

An order blank for your convenience is printed on page 82

PATTERNS *of* DISTINCTIVE WRAPS

The Rare Beauty of New Wraps with Their Swathing Drapery Is Accurately Reproduced in Vogue Patterns—Crêpe Broché and Chiffon Supersede Velvet



No. 2310/5



No. 2311/5



No. 2312/5

"HOW do you do it? I simply ask Vogue," is the frank statement of a well-bred Virginia woman of good taste who dresses well on little money. It is just such women whom Vogue can help most; women whose social requirements demand the smart evening gown—the beautiful wrap. To buy them is out of the question. The only chance is to make them by a good model of good materials. Heretofore the question of the model has been the stumbling block. Now Vogue makes patterns of the distinctive modes—modes which appeal to the few rather than the many.

This is a season when materials and the mode cannot be separated. Fancy the draped lines in the stiff, old-fashioned fabrics! Half the beauty of the three top models would be gone were they not made of Chinese crêpe, moire broché, and faille.

VOGUE'S DRESS MATERIALS NUMBER

These are but three suggestions, whereas the next issue of Vogue—The Dress Materials Number, dated March 15th—will give dozens. Order it now, as it may save you the loss of many dollars' worth of the wrong material.

Patterns for these wraps are priced $1 *each. Sizes* 34 *to* 40 *inches bust measure. Full material requirements come with all patterns.*



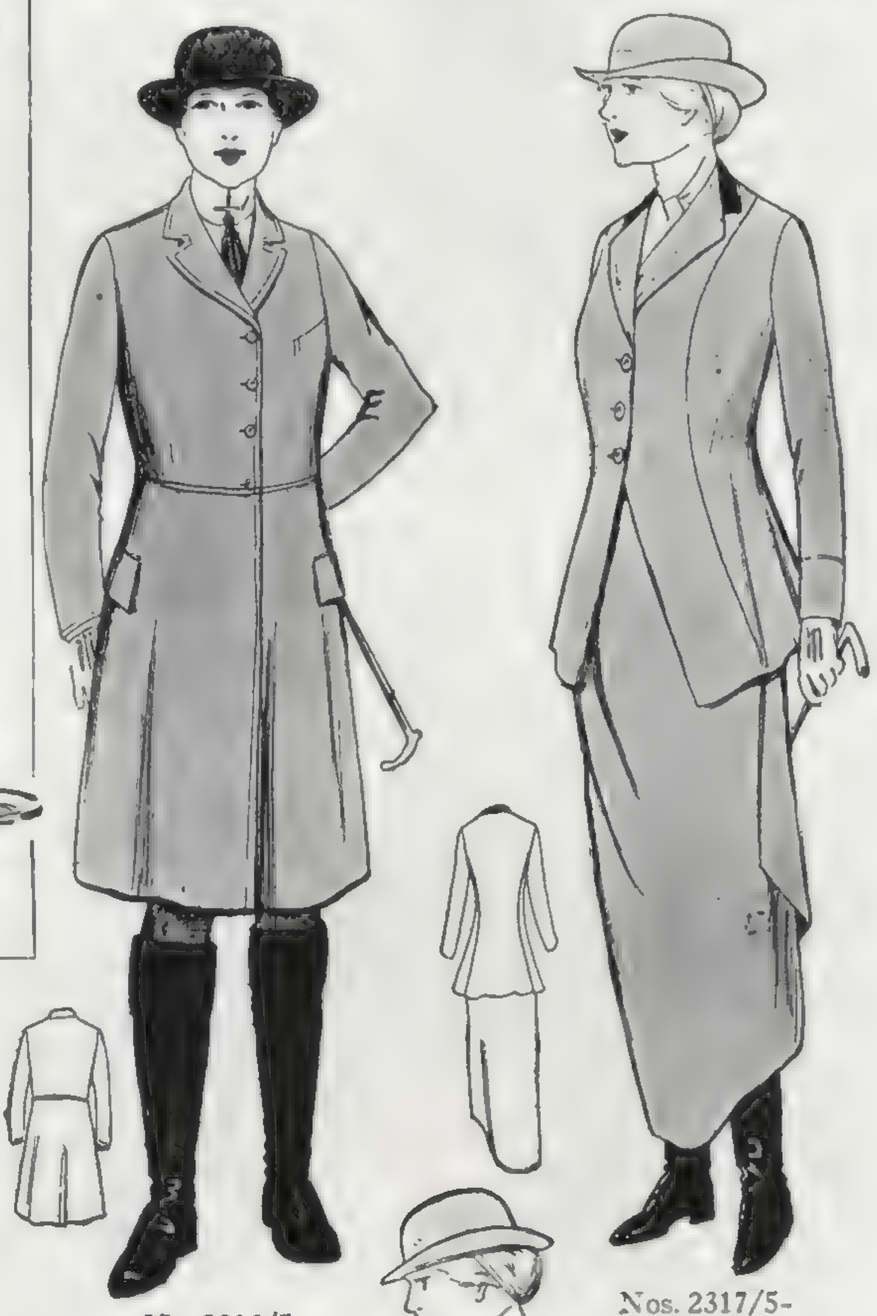
No. 1984/5 No. 1848/5 No. 1789/5 No. 1861/5 No. 2039/5 No. 1670/5

An order blank for your convenience is printed on page 82



No. 2031/5 No. 2131/5 No. 2130/5 No. 2225/5 No. 2037/5

FACSIMILES IN CUT OF NEW ENGLISH HABITS. NO. 2318-5 IS AN APRON SKIRT AND NO. 2118-5 A SAFETY SKIRT



No. 2316/5

Nos. 2317/5-2318/5

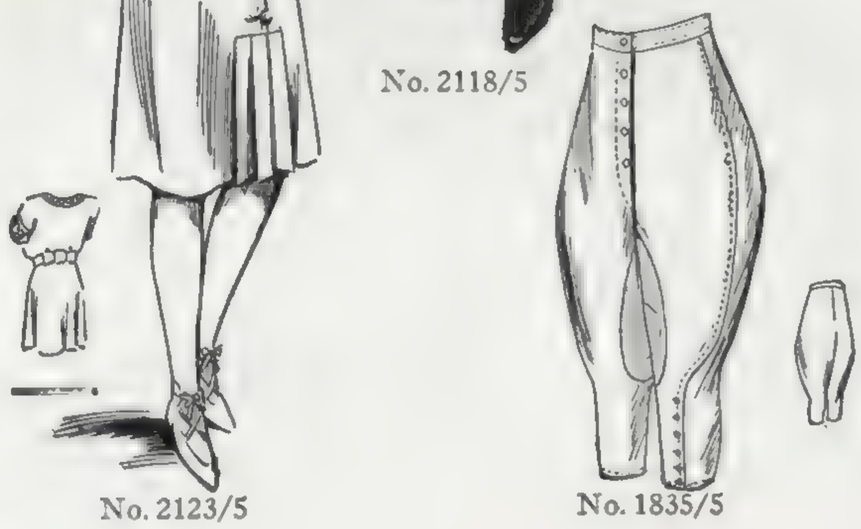


No. 2313/5 Nos. 2314/5-2315/5 No. 1973/5

The patterns illustrated are priced 50 cents for coat or skirt, $1 for complete costume, and $1 for long coats and the bathing suit



No. 2118/5



No. 2123/5 No. 1835/5

THE SMART WOMAN WHO MOTORS, RIDES, GOLFS, OR SHOOTS WILL FIND IN THESE VOGUE PATTERNS THE SAME GOOD LINES USED BY EXPENSIVE TAILORS FOR COAT, SUIT OR HABIT — ENGLISH TWEEDS, CHEVIOTS, AND LIGHT-WEIGHT HOMESPUNS SHOULD BE CHOSEN AS MATERIALS

An order blank for your convenience is printed on page 82



No. 2163/5



No. 2320/5



No. 1896/5



No. 2088/5

No. 1730/5



No. 2161/5



No. 2159/5



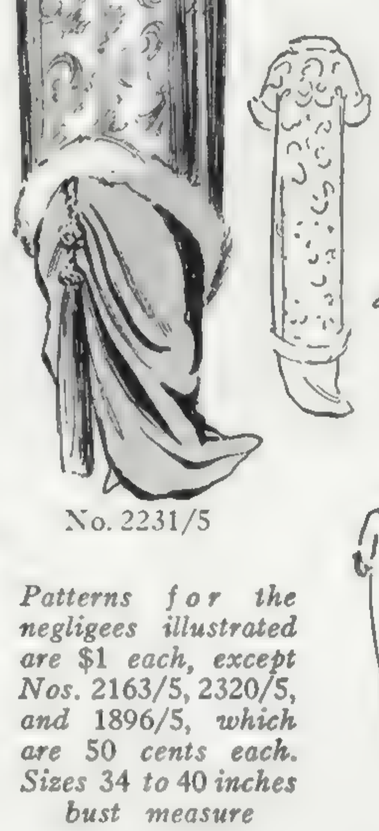
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No. 2160/5



No. 2158/5

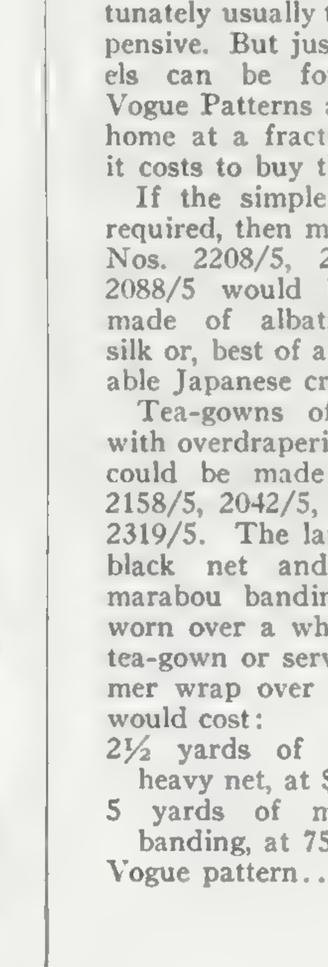


No. 2231/5





No. 2208/5



No. 2042/5

Patterns for the negligees illustrated are $1 each, except Nos. 2163/5, 2320/5, and 1896/5, which are 50 cents each. Sizes 34 to 40 inches bust measure

WHERE ECONOMY IS MOST TELLING IN A WARDROBE

NEGLIGEES these days cost nearly as much as ball gowns in the good shops. The daintiest, prettiest, and most exclusive are unfortunately usually the most expensive. But just such models can be found among Vogue Patterns and made at home at a fraction of what it costs to buy them.

If the simple negligee is required, then modes such as Nos. 2208/5, 2160/5, and 2088/5 would be excellent made of albatross, China silk or, best of all, the washable Japanese crêpe.

Tea-gowns of charmeuse with overdraperies of chiffon could be made from Nos. 2158/5, 2042/5, 2231/5, and 2319/5. The latter made of black net and edged by marabou banding could be worn over a white slip as a tea-gown or serve as a summer wrap over a gown. It would cost:

2½ yards of 40-inch heavy net, at $1	$2.50
5 yards of marabou banding, at 75 cents	3.75
Vogue pattern	1.00
	$7.25

An order blank for your convenience is printed on page 82



No. 2218/5 No. 1901/5 No. 2010/5 No. 1837/5 No. 1904/5 No. 2110/5 No. 1857/5

Patterns for the designs illustrated cost 50 cents each. Sizes 34 to 40 inches bust measure. Material requirements come with all patterns



No. 2263/5

French combination cut for slimness and comfort which could be made of fine French batiste and good Valenciennes lace as shown here for $4, including pattern. To buy it would cost three times as much



No. 1817/5.—*The flat lines of this cap are unusual and almost impossible to buy*

FRENCH LINGERIE MODELS, DESIGNED TO GIVE THE SLENDER SILHOUETTE, ALL OF WHICH MAY BE DELIGHTFULLY TRIMMED WITH DELICATE LACE AND EMBROIDERY



No. 1818/5.—*This suggests the head-dress of the east —make it of satin and lace*



No. 2164/5

This charming negligee could be made of silk crêpe and Valenciennes lace for about $4



No. 1856/5

THE woman who wants the good lines and beauty associated with expensive French lingerie can procure the same result at a third of the cost with a VOGUE pattern, sheer batiste, good, imitation, German Valenciennes lace and a bit of hand-embroidery, for which we also supply stamping patterns.



No. 1791/5

An order blank for your convenience is printed on page 82

FINE FRENCH LINGERIE IN PATTERN FORM

Nightgown Patterns Which May Be Simple or Elaborate as Taste Dictates



No. 1783/5

NIGHTGOWNS, especially the French ones, are marvels of sheerness and daintiness. The amount of elaboration used is a matter of taste—some women prefer the very plain models such as No. 1691/5 and No. 2089/5 made of handkerchief linen finished by an embroidered edge, or merely a ribbon run through a casing, and a tiny embroidered wreath containing the initial. Crêpe de Chine sometimes replaces nainsook and batiste in the very plain styles, and is especially appropriate for No. 2089/5 as the narrow fringe trimming would be permissible with it. Embroidery or a lace motif could be used across the front. The fashion of slashing formal day gowns at the bottom is repeated in this nightgown.

MATERIALS WHICH MAY BE USED

There is, of course, much latitude in the materials. The fine batistes are used by the French for hand-made nightgowns, although handkerchief linen or the heavier real linen is preferable. It is only within the last few years that crêpe de Chine has been used, but many women find it not only very durable, but prefer it to linen. It will, of course, wash extremely well, and comes in delicate colors, which is out of the question in linen or batiste. When fine, firm linen cannot be afforded, nainsook is a good selection, as it will wear well, though it has not the sheerness which is characteristic of the present-day lingerie. It is owing to this desire for sheerness that the batistes are used.

The question of material for trimming is a large one. In French lingerie there are two distinct styles—an embroidered gown which is not relieved by lace, and the gown which is a mass of lace insertion, and in the more elaborate styles, also combined with embroidery. Models showing this combination are Nos. 1783/5 and 2235/5. The former is in a very simple style, but is especially attractive. A novel feature is the ribbon run through rather wide eyelets. This would trim the plainest of gowns in an effective and inexpensive way.

The gown shown in the center is a French model which would not be difficult to make nor especially expensive, and yet its beauty almost suggests a tea-gown. The original of this was made of a very fine French batiste trimmed with Valenciennes lace. Though in this case the lace was real, a good German Valenciennes could be substituted, with a number of small medallions (which can be bought inexpensively (joined to give the lace plastron effect shown at the top. In this gown eyelets are made in the lace and the ribbon run through them at a rather higher line than is usual.



No. 2235/5



No. 1784/5

No. 1784/5 shows a much simpler arrangement of lace and is extremely pretty. If desired little hand-embroidered sprigs could be used in the V's formed on either side of the center-front by the lace.

Nightgowns with transparent tops are another mode shown by patterns Nos. 2011/5 and 2012/5. Fine machine embroideries, shadow lace and alternate bands of embroidery and lace may be used for them, and as illustrated here, finished at the lower edge by beading run with ribbon. Gowns of this character are very simple to make and when of embroidery are usually durable as well.

Women who have not time to do much hand-embroidery and yet can make the garment by hand will be glad to know that it is possible to buy in the better shops insertion and edging, showing hand-embroidery which may be used with lace insertion in most effective ways. Insertion in a two-inch width is $1.50 a yard. Hand-embroidered buttonhole edging can be bought for 50 cents a yard.

VOGUE'S EMBROIDERY PATTERNS

To those women who wish to do hand-work on their lingerie we can now furnish good embroidery patterns for stamping. In such a model as No. 2015/5, for instance, enough for the buttonhole scallop outlining the neck and sleeves and the motif of embroidery used across the front would cost 50 cents. It is No. 100/5. With No. 2089/5 a pretty effect may be given by No. 101/5 which is also 50 cents. Six wreaths, including six initial letters (No. 102/5 costing 50 cents), are a favorite form of decoration placed as in No. 1691/5.

Patterns for the gowns shown on this page are priced 50 cents each. Sizes, 34 to 40 inch bust measure, except No. 2012/5, which comes in 14, 16, and 18 years.



No. 1691/5
Embroidery pattern No. 102/5



No. 2011/5



No. 2012/5



No. 2089/5



No. 2015/5
Embroidery pattern No. 100/5

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No. 2259/5 No. 2261/5 No. 2260/5 No. 2238/5 No. 2236/5

LINGERIE OF VARIOUS KINDS SHOWING FRENCH LINES AND FRENCH CONCEPTIONS OF TRIMMINGS, WHICH ARE CHARMING IN EFFECT AND EASY OF ACCOMPLISHMENT

The patterns illustrated on this page are priced 50 cents each, except No. 2238/5, which is $1



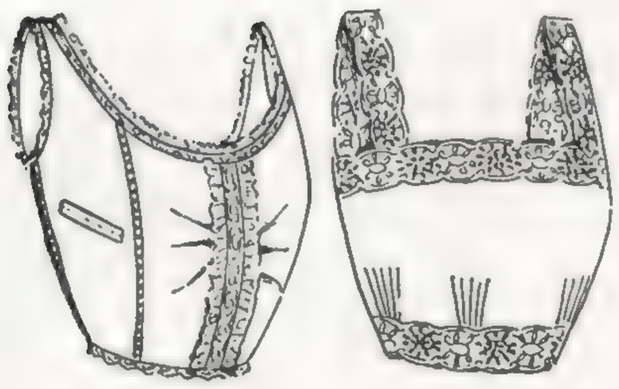
No. 2271/5



No. 1838/5 No. 1666/5 No. 1902/5



No. 2237/5

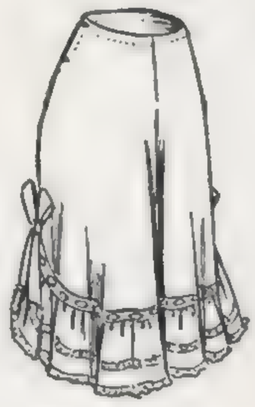


No. 2219/5

No. 2217/5



No. 2216/5



No. 2018/5

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SPRING COSTUMES *of* SMART SIMPLICITY *for* YOUNG GIRLS

Pattern Models Showing the Russian Blouse and Simple Forms of Drapery Suitable for the Girl in Her Teens

THERE is no question that between fourteen and seventeen it is most difficult to dress girls appropriately and becomingly. The models illustrated have been selected with these considerations in mind and show the simplicity of design and trimming which is both smart and becoming.

A good-looking street costume is shown in the Russian blouse suit Nos. 2243/5-2244/5. This has the advantage of being not only a particularly good spring mode but a youthful style. Made of blue whipcord with the collar, cuffs, and hem of soft red it would be most attractive.

Another excellent suit, which could be worn equally well by a girl of fourteen or eighteen, is No. 1930/5. This could be made of plain éponge with the collar, cuffs and hem of the éponge broché in the same shade.

Attractive house gowns are shown in Nos. 2239/5-2240/5 and 1931/5. Either of these models could be made in one of the soft ribbed silks in dark blue. In the former, the yoke and cuffs may be of écru batiste, edged by finely plaited, batiste frills. No. 1931/5 may have the collar of lace or of batiste with a hemstitched edge. If made of dark blue the sash may be of red and the buttons of a combination of red and blue, but the buttonholes should be bound with blue. Red and blue will be much worn, but it must be carefully handled to be attractive—therefore, err on the side of too little red rather than too much.

A good school dress is No. 1933/5. As it is a practical frock, dark blue serge is the best selection of material, trimmed by detachable collar and cuffs of lawn.

The schoolgirl's evening dresses should be chosen with discretion. Chiffons, plain silks, and lingerie stuffs are suitable. For the spring and summer a lingerie frock such as Nos. 2241/5-2242/5 could be made charmingly of French mull, Valenciennes lace, and darned net combined, as shown in the illustration. A very novel feature of this model —which is a French design—is the sash arrangement. Wide satin ribbon is joined to the belt in the front, and then run under the edge of the lace strips in bretelle effect over the shoulders and caught to the skirt of the dress in the back in a way which suggests drapery.

Chiffons, lace-trimmed, would be pretty for Nos. 2021/5 and 2020/5.



Nos. 2239/5-2240/5
A simple arrangement of drapery for a young girl's house gown



Nos. 2243/5-2244/5
The Russian blouse suit is both smart and youthful



Nos. 2241/5-2242/5
A French design, showing an ingenious sash arrangement

Patterns illustrated on this page are priced 50 *cents for waist or skirt, or* $1 *for complete costume. Sizes,* 14, 16, *and* 18 *years.*



No. 1931/5 No. 2021/5



No. 1933/5



No. 2020/5 No. 1930/5

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THE YOUNG GIRL'S WARDROBE

School Dress and Street Suit, Party Frock and Riding Habit, Are Among Vogue's Patterns for Young Girls



Nos. 2245/5-2246/5



No. 1923/5



No. 2093/5



No. 1929/5



No. 1920/5



Nos. 2247/5-2248/5

Patterns for the designs illustrated on this page are priced 50 *cents for waist or skirt, except Nos.* 2093/5 *and* 1921/5, *which are* $1 *each for the complete costume. Sizes:* 14, 16, *and* 18 *years. Full material requirements come with all patterns*

ECONOMY and distinction go hand in hand when Vogue patterns are used for girl's clothes: economy, since there is no question that dresses can be made in good materials and unusual styles for less than they can be bought; distinction, since nothing that is mediocre is countenanced in the Vogue Pattern Service. The busy mother who has not time to shop may study Vogue at her leisure and with perfect confidence choose from Vogue patterns and choose rightly.

In the spring a good school and street dress is a first consideration. Nos. 2245/5-2246/5 shows a very new model in the becoming and easily made Russian blouse dress. This is a style which is suited to young girls, especially to those who have grown fast, and obviously outgrown their weight. Dark blue serge is the most serviceable material, and this season could be trimmed with red and blue embroidery, as suggested in the sketch. One of the new spring materials which is known as needlecord could be substituted if the dress is not to receive very hard wear. Or for summer this model would be as practical as it would be smart made of tan or blue linen crash trimmed with Bulgarian embroidery. A school dress for the short, stout girl, which will give her hight, is No. 1929/5. In this the long line of trimming could be of one of the broché woolens combined with a plain éponge.

Afternoon frocks could be developed from Nos. 1920/5 and 2247/5-2248/5. The former will give hight, although the tunic gives a becoming break—while the latter suggests a pannier effect that is permissible for a girl. Any of the soft crêpe materials in the écru or old-red tones could be used. The prettiest trimming would be collars and cuffs of fine, hand-embroidered batiste. No. 2093/5 is essentially a good linen frock. Made as illustrated, the sleeves could be of cotton éponge or eyelet embroidery. This is an excellent feature as the mode of contrasting sleeves will be noticeable this season. Or one of the cotton crêpes with a border of éponge would be as suitable.

The evening dress No. 1923/5 would be equally pretty of fine batiste or the transparent cotton crêpe which will be employed for the majority of lingerie dresses. Thread lace of a heavy character and heavy cords and tassels form a good trimming contrast.

A suit for the spring and a suit for the summer are shown in Nos. 2096/5 and 2094/5, respectively. Wool faille in écru with a collar facing of white would be smart for one, and white éponge for the other trimmed with broché éponge.

A good top coat could be made of polo cloth by pattern No. 1921/5 in one of the reversible weaves.

A pattern for a riding habit is No. 1834/5. Khaki cloth or a light-weight cheviot are excellent materials for such a purpose.

The Dress Materials Number of Vogue, March 15th, will be helpful, as it displays comprehensively the conservative as well as the novel fabrics.



No. 1834/5 No. 1921/5



No. 2094/5 No. 2096/5

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THE SPRING MODES IN LITTLE CHILDREN'S COATS AND DRESSES THAT SHOW INDIVIDUALITY IN AN UNUSUAL COLLAR, BELT, OR SASH ARRANGEMENT—THE PATTERNS ILLUSTRATED HERE COST FIFTY CENTS EACH



No. 2250/5
4 *to* 10 *years*

VOGUE'S children's patterns are particularly simple to make: first, because Vogue believes only in simple clothes for children; second, because these simple clothes are cut in the simplest manner possible; moreover, the lining being of brown paper, the dress of manila, and the trimmings of green, the parts are easily distinguished. With each pattern comes a picture, description, and amount of materials.



No. 2251/5
6 *to* 10 *years*

No. 2252/5
2 *to* 8 *years*

No. 2253/5
4 *to* 10 *years*

Four Coats in Attractive Styles for Little Children and a Suit for a Child of Ten to Fourteen Years Which May Be Made of Serge or Whipcord



No. 2249/5
10 *to* 14 *years*

Even the woman who has never used a pattern will have no difficulty in making clothes from Vogue patterns. Such a coat as No. 2250/5, of dark blue wool bengaline with a belt and sash ends, embroidered to match, would be distinctly out of the usual.

The other coats and dresses would be equally easy; the cut of the collar, and the use of buttons puts them above the commonplace.



No. 2069/5
6 *to* 12 *years*

No. 2068/5
6 *to* 12 *years*

No. 2000/5
8 *to* 12 *years*

No. 2079/5
4 *to* 10 *years*

No. 2073/5
2 *to* 6 *years*

No. 2082/5
4 *to* 10 *years*

No. 2077/5
4 *to* 10 *years*

An order blank for your convenience is printed on page 82

INDIVIDUALITY *in* CHILDREN'S DRESSES

Twelve Designs In Easily Followed Patterns for the Child from Four to Twelve Years, Covering the Needs of the Wardrobe—The Kimono of the East



No. 2180/5
4 *to* 10 *years*

STUDY the individuality of your child and then choose the clothes accordingly. Many a child suffers needless unhappiness or mortification because she is dressed in an unbecoming manner. Well-made dresses of good material are expensive to buy, but given a good pattern and a seamstress they can be made at home not only with much better results, but for less money.

SCHOOL DRESSES

For children under twelve years, school dresses are made of crash, linen, and good ginghams, in such colors as tan, blues, navy blue, brown, and khaki color. Suitable models for school wear are shown in No. 2180/5, which would be excellent in tan linen crash; No. 2186/5 in blue-and-white striped gingham, with a piqué collar; No. 2138/5, of blue linen, trimmed with red; No. 2183/5 of tan crash, striped with a dark brown.



No. 2255/5
6 *to* 12 *years*

No. 2256/5
2 *to* 12 *years*

No. 2254/5
4 *to* 10 *years*

Patterns for the designs illustrated are 50 *cents each. As the sizes vary according to the design they are clearly stated under each number. Full material requirements and a picture come with the patterns*



No. 2186/5
8 *to* 12 *years*

AFTERNOON FROCKS

For a party No. 2255/5 would be dainty and pretty made with a top of shadow lace, with the skirt composed of box plaits of fine mull, alternating with bands of the lace. A broad sash of cherry ribbon would be charming on a dark haired child and turquoise blue on a blonde.

As pretty a dress, though simpler in character, is No. 2254/5. This should be made of heavy linen with the collar and yoke embroidered by hand and worn with a broad belt. No. 2187/5 is of much the same character and could be of white French crêpe, with the sleeves, neck, and hem outlined by bands of colored crêpe.

For the child who looks best in tailored styles Nos. 2141/5 and 2144/5 would be attractive, made either of white linen or piqué.



No. 2185/5
6 *to* 10 *years*

No. 2141/5
8 *to* 12 *years*

No. 2144/5
6 *to* 10 *years*

No. 2138/5
12 *to* 16 *years*

No. 2183/5
10 *to* 14 *years*

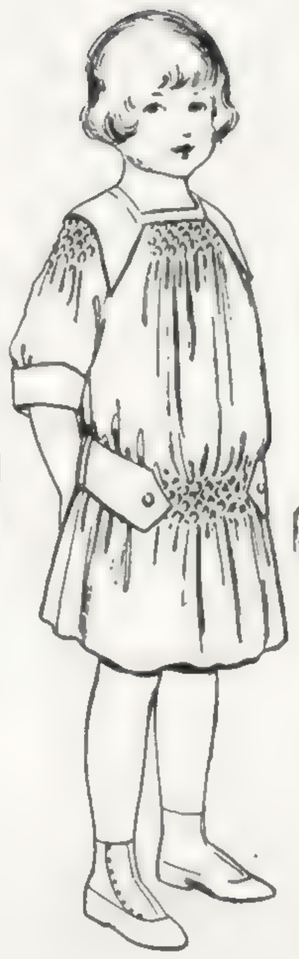
No. 2187/5
6 *to* 12 *years*

No. 2001/5
4 *to* 8 *years*

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No. 2134/5



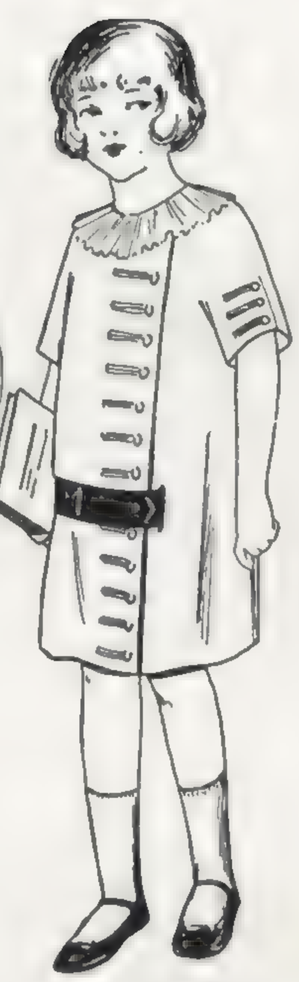
No. 2181/5



No. 2081/5



No. 2083/5



No. 2074/5

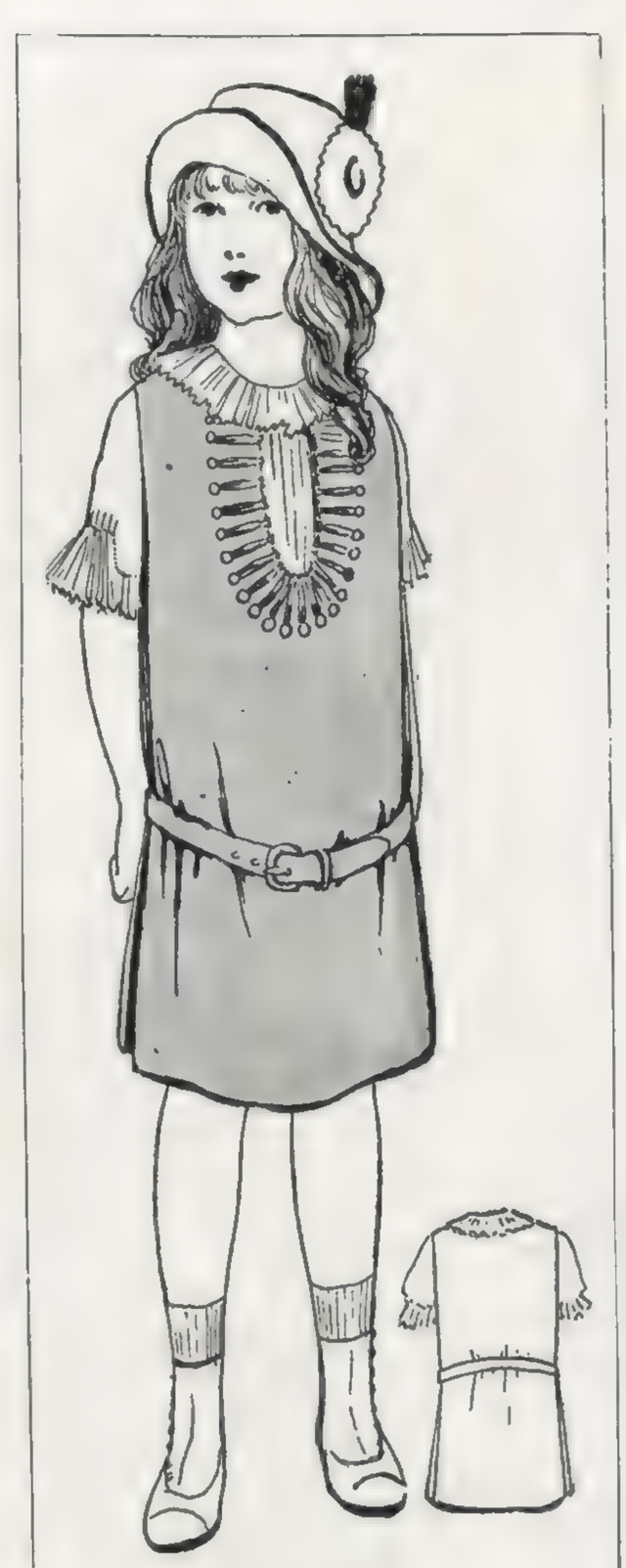
THE KINDERGARTEN CHILD IS PRACTICALLY BUT SMARTLY DRESSED FOR PLAY-TIME OR PARTY IN SIMPLE DRESSES OF LINEN AND VERY FINE MULL—COATS OF SERGE OR PIQUÉ

FOR play there is nothing so good as the romper suits. Models with individuality are shown in No. 2136/5 which is suitable for a boy, and No. 2071/5, which is embroidered daintily and shows a pocket which would delight a girl. Good little morning frocks of linen or gingham are typified in the other dresses, while coats, with smart lines, are shown in No. 2133/5 for a little tot, and Nos. 2083/5 and 2258/5 for older children. The small boy's suit, No. 2135/5, would be excellent made of white duck, with collar of blue or vice versa.

Patterns for the designs illustrated are 50 cents each. They come in sizes 2, 4, and 6 years, except Nos. 2135/5 and 2181/5, which are in 4, 6, and 8 years, and No. 2083/5, which is in 6, 8, and 10 years. No. 2258/5 comes from 2 to 10 years; No. 2257/5 from 4 to 10 years. The infant's robe comes in but one size. Full material requirements and a picture come with each pattern.



No. 2191/5



No. 2257/5

GOOD-LOOKING frock of linen, which could be made at the following cost:

2 yards of 36-inch linen, at 75 cents a yard	$1.50
1 yard of 45-inch batiste	.50
24 buttons and 1½ yards of ¼-inch braid	.60
Vogue Pattern	.50
	$3.10



No. 2258/5



No. 2133/5



No. 2135/5



No. 2071/5



No. 2136/5



No. 2182/5

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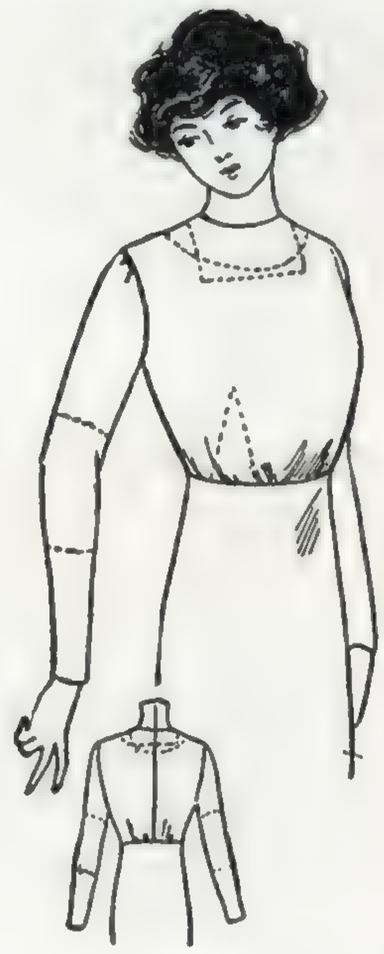


2262/5

A MISCELLANY OF PATTERNS—A DELIGHTFUL NEGLIGEE FOR THE SUMMER, A COMPLETE BABY LAYETTE, AND FOUNDATION LININGS



1990/5



1913/5

Patterns for Nos. 2262/5 and 1990/5 cost $1.00 and Nos. 1913/5 and 1665/5 cost 50 cents each. Sizes, 34 to 40 inches bust measure



1665/5

A COMPLETE layette for a baby, consisting of 12 patterns all included under one number for Fifty Cents. These little garments are as advanced in style in their way as the newest gowns for women. They show the simplicity considered correct for the modern baby; ample but not clumsy width; and skirts of medium length. With the patterns, good material and fine stitches dainty garments could be made inexpensively.

How to Order the Correct Sizes in Vogue Patterns

In ordering waists determine size by the bust measure. In ordering skirts it is more important to be guided by the hip than the waist measure, as the skirt which fits correctly around the hips will hang well. Please consult the following table of corresponding sizes:

Size of Bust Inches	Size of Waist Inches	Size of Hips Inches
34	22	37
36	24	39
38	26	41
40	28	43

Order girls' patterns by age, being guided by the following list:

Age	Bust	Waist	Hips	Length of Skirt	Sleeves
14 years	33	21	35	33	16
16 "	34	23	37	35	17
18 "	36	25	39	37	18

Order children's patterns by age, being guided by the following list:

Age	Breast	From neck to bottom of skirt	Sleeves
6 mos.	22½	20	8½
1 yr.	23	20½	9
2 yrs.	24	22	10
4 "	25	24	11
6 "	26	26	12
8 "	28	28	13
10 "	30	30	14
12 "	32	34	15

Cut to Measure Patterns

In addition to Vogue's regular pattern service, a pattern of any design shown editorially in any issue of Vogue will be cut to individual measurement. Pinned tissue paper patterns cut to any measurement cost for skirts $2.50; *for a waist* $1.50; *for a coat* $2.50; *for a jacket* $1.50; *for sleeves* 50 *cents; for waist and sleeves* $2.00; *for coat and sleeve or for a negligee* $3.00; *for jacket and sleeves* $2.00; *and for a costume* $4.00. *Pinned tissue paper patterns accompanied by a flat pattern cut in any size specified will cost for a skirt* $3.00; *for a waist* $2.00; *for a coat* $3.00; *for a jacket* $2.00; *for a sleeve* $1.00; *for a waist and sleeve* $2.50; *for a long coat and sleeve or for a negligee* $4.00; *for a jacket and sleeve* $2.50; *and for a costume* $5.00.

SPECIAL ORDER BLANK FOR VOGUE PATTERNS

March.....

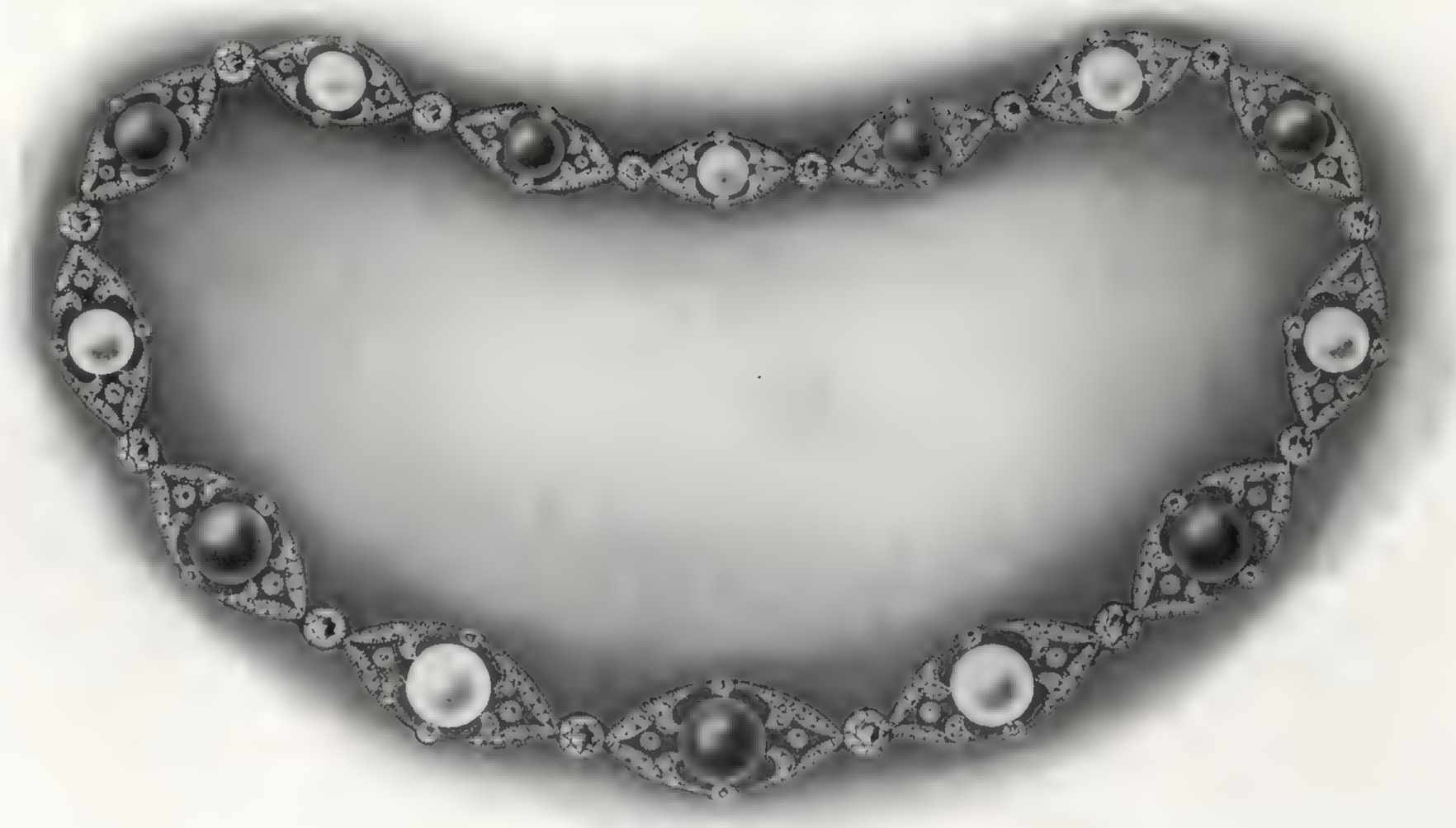
VOGUE,
443 Fourth Avenue, Corner 30th Street,
New York.

Enclosed find $....., for which please send me the VOGUE patterns listed below:.

Pattern Number	*Size*	*Price*
.....	.....	.....
.....	.....	.....
.....	.....	.....

Name..... *City*.....

Street..... *State*.....



Magnificent necklet with graduated Tecla pearls, black and grey alternating, set in delicate tracery of genuine diamonds. Platinum mounting.

Tecla

NEW YORK

Fine Jewels Gain through Re-setting in Gattle Designs

Write for Our New Book on Re-setting

FINE gems show to best advantage only in mountings exactly adapted to their quality and character.

Much of the beauty, brilliancy and sparkle of a rare jewel may be lost unless it is properly set off —that is, by a mounting which is in keeping— exactly right.

This is why the making—or re-making—of fine Jewelry should be entrusted only to artists and workmen who know how to bring out every possibility of a fine stone.

That our artists—designers and gold and platinumsmiths—know exactly how to handle fine stones is proved by our growing patronage among Fashion leaders who know all the fine jewel shops of the world. Such Fashion leaders are constantly coming to us with Jewelry *to be re-set* in Gattle Designs. So great has become this demand for Gattle Designs—and Gattle ideas—in the re-mounting of fine Jewelry that we have established a Special Department to be devoted solely to such work.

Also—we have had prepared a little book on re-setting which we will very gladly send to anyone who has jewelry to be re-set, or restored. In this book we tell you how you may have jewelry re-set in new and fashionable Gattle Designs, thereby bringing out every beauty possibility in the gems you own. If you are interested, write today for this book. It contains information you will be very glad to have, if you own any really fine gems.

Remember—in dealing with us, you deal with an old established house, and the only house in America dealing exclusively with Jewelry. Our sole business is the importing of fine gems and the designing and making of Gattle Jewelry. This is why we are able to offer you unusual basic values, comprising rare importations of precious stones — exclusiveness in Gattle Designs — and workmanship of a quality and fineness seldom equalled and never excelled.

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WHAT THEY READ



THE LIFE OF BENJAMIN DISRAELI, EARL OF BEACONSFIELD, VOLUME II, by WILLIAM FLAVELLE MONYPENNY, comes to the public along with the announcement of the brilliant author's death, and at a moment when interest in the subject is quickened by the admirable acting of Mr. Arliss. This volume, like the first, which preceded it by about eighteen months, is not only a life of Disraeli, but a political history of his times. The period covered is from 1837 to 1849. Dynastically and socially the period is significant, for with its opening year Victoria succeeded to the throne. Politically the period was momentous as marking the beginning of England's noble, free-trade policy. In so far as Disraeli is concerned, the period was of singular interest, for at its beginning he first entered Parliament, and in its early years he married the widow of his friend Wyndham Lewis, acquiring with her a comfortable fortune and a most efficient helpmate. Disraeli's vanity and egotism appear clearly enough in this volume, but so also does his rare intellectual power. He was already widely acquainted among men of distinction, for the name of Disraeli, thanks to his father's industry as a recorder of literary gossip, had been known to English letters for almost half a century, while the son himself was the author of four or five successful novels. The famous story of Disraeli's first speech in the House of Commons is here retold, and we have his letters frankly declaring his belief that his political enemies had made the speech a failure. It is in the letters above all, that the brilliancy of Disraeli is revealed, though here also appear his rather cheap delight in the splendor of life, and his eagerness for power. As to his love story, it appears in these pages as far more creditable to his heart than common fame has hitherto held it. Readers who are indifferent to politics will find the personal and social records of this volume interesting, while those who know something of English political history will enjoy the inside view of important events here disclosed. The revelation of manners is especially significant. Lord Melbourne, for example, is represented as saying to the Queen, while dining with her at Windsor, with regard to a policy of her own ministers, "Ma'am, it's damned dishonest." The glimpse of Disraeli in Paris in consultation with the King and his ministers is singularly interesting, and the letter in which his wife asks place for him in the Cabinet shows how useful a spouse may be. (New York: The Macmillan Company, $3 net.)

LIEUTENANT GENERAL JUBAL ANDERSON EARLY, C.S.A.: AUTOBIOGRAPHICAL SKETCH AND NARRATIVE OF THE WAR BETWEEN THE STATES, forms the title of the huge royal octavo volume of nearly 500 pages edited by R. H. EARLY, son of the narrator. General Early was one of the most effective and picturesque officers of the Confederate service, a Virginian of West Point education, and considerable military experience in the Mexican war. He was chiefly known before the Civil War as a lawyer and politician in his own state. He was a Whig in politics, and an earnest opponent of secession, but when Virginia declared herself out of the Union, he cast his lot with her, and later with the Confederacy. The preface and the autobiographical introduction show General Early utterly "unreconstructed," but these were written shortly after the war, as, indeed, was much of the text, for General Early seems to have begun his military memoirs almost as soon as he cast aside his Confederate uniform, and he continued them, it appears, for much of the subsequent thirty years. "The War Between the States," which is General Early's sub-title, was the main title of Alexander H. Stephens's book on secession and the Civil War. General Early's book is not politically comprehensive, nor is it much other, in a military sense, than a narrative of his own campaigns in Virginia. As to the affair of Winchester, for which General Gordon blames Early, the narrator attempts no polemical discussion of that victory turned to defeat and rout. General Early's face in old age, and at an earlier period, as shown in this volume, is distinctly that of a Virginian. Many other illustrations, especially one of Lee on horseback, and one of Jefferson Davis with his wife at his side, have great interest. (Philadelphia: J. B. Lippincott Company, $3.50 net.)

RETROSPECTION, POLITICAL AND PERSONAL, by HUBERT HOWE BANCROFT, whose monumental work as historian of the Pacific states has given him a wide reputation, is what its title implies, the author's recollection of persons and events in California since he went there, a youth, sixty years ago. Mr. Bancroft is a sharp critic of persons and events, and he does not hesitate to speak his mind. At the same time the author has a philosophy of life and politics, and a broad, historical outlook. He shows a trace of jealousy towards the east, and his reference to Dana's "Two Years Before the Mast" betrays his critical limitations. (New York: The Bancroft Company, $1.50 net.)

FOR THE MODERN PHILANTHROPIST

MODERN PHILANTHROPY, by WILLIAM H. ALLEN, presents an expert's detailed conclusions upon a subject that astounds mankind with its prodigious development. Mr. Allen is director of the Bureau of Municipal Research and of the National Training School for Public Service, as well as the author of several volumes upon subjects more or less related to that of this book. In the 437 pages of this volume

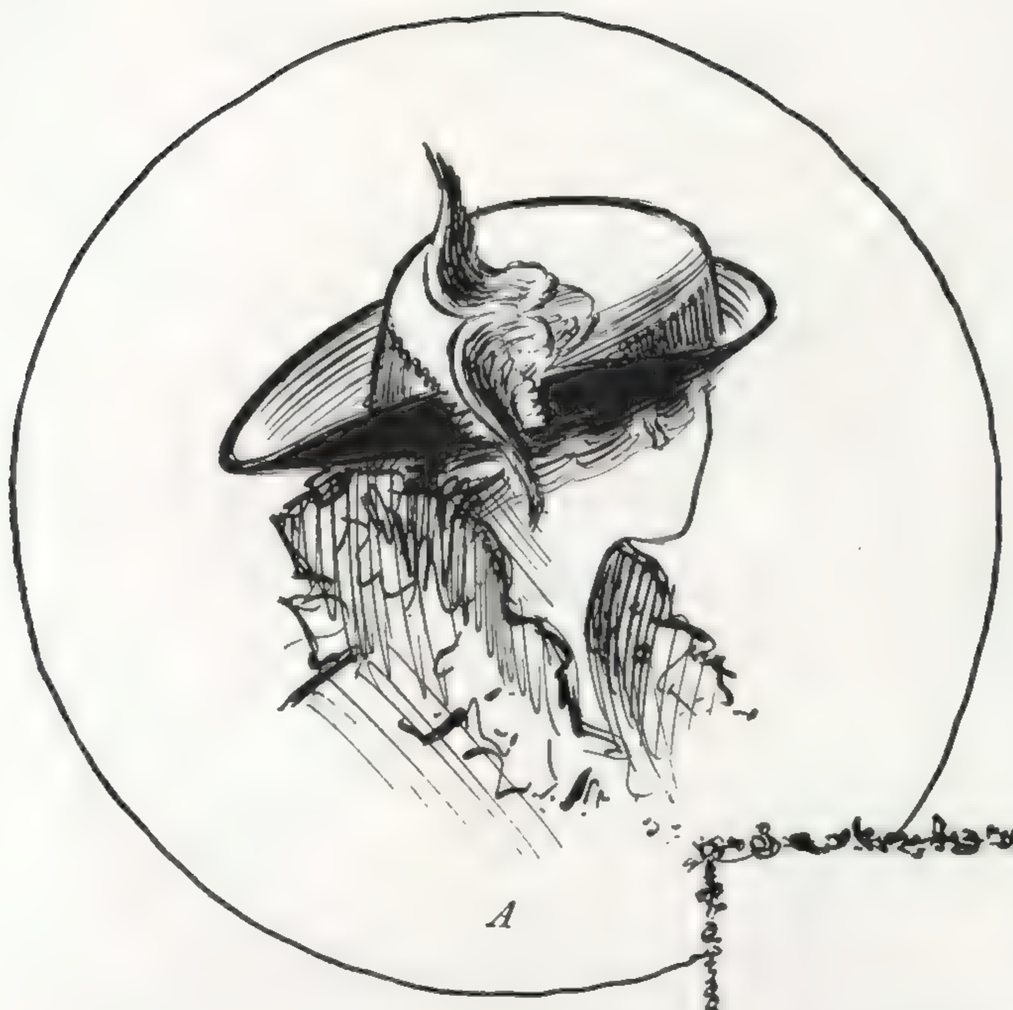
(*Continued on page* 86)

Gimbel Millinery

New and Exclusive Modes

THE authenticity and distinctiveness of our Styles explains why Gimbel Millinery is renowned. In Paris, it is even enthusiastically talked about!

The models, illustrated, depict four of the dominating styles for early Spring wear. Mail requests will receive individual and prompt attention



A

A—White Pekin straw, faced with black velvet; trimmed with Mercury wings and braided-edge faille ribbon—the trimmings in Marie Louise blue, cerise, Mandarin yellow, Chinese blue or white. $12.



B

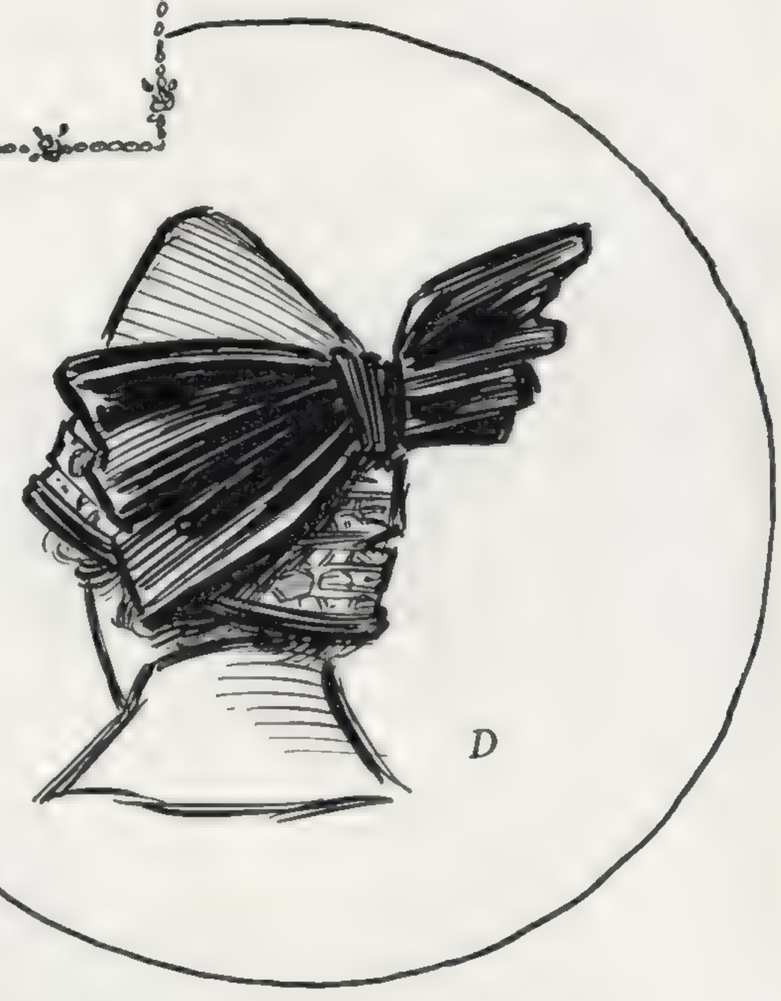
B—Italian Milan with telescope brim, partially faced with black velvet; trimmed with band of swan feathers and wings. White, black, brass-color, prune and emerald—trimmed with self-color or white. $16.50.



C

C—Tagal hemp turban, faced with velvet to match, or in any color you may desire—trimmed with aigrette of a clever imitation natural-color Paradise. Navy, brown, white, prune, taupe, black and brass-color. $15.

D—Turban of pedal straw braid, trimmed with soft bands of Bulgarian multi-colored silk and black satin—large bow of the latter. Any color. $9.



D

GIMBEL BROTHERS

Broadway — *NEW YORK* — *Thirty-third Street*

Read What a Man Has to Say of Regina Hats



Every woman should be interested in knowing what a man thinks of her head dress. I was called into one of the Regina studios where bright young women were posing hats for an artist to sketch. And here you see the hats as they are actually worn. Most of the hats are hand made, sewn with infinite care. And still, so perfect is the needlework in these Regina hats that not the semblance of a stitch obtrudes. The linings are of rich silk sewn in the same beautiful way. Some imported Paris hats were shown me, the stitches and making not nearly so perfect or dainty.

Regina dealers are proud of Regina hats. The makers will not sell a dealer who has once broken faith with the buying public. Regina hats are recognized as style standards; they are graceful of line and need no breaking in so pliable are they made.



In the top picture at left a tagaltam. Trim of ribbon and fine ostrich. Retail at about $28.

In the center beautiful boat shape tagal, royal blue velvet and novelty black and blue feather. Retails about $18.

At right turban of tagal strips. Trim of flowers and fruit. Velvet stickup. Retails about $22.50.

In the lower picture at left a hand-made of fine braid. Bulgarian trim. Cerise and black feather. Retails about $15.

In the center a hat very novel in effect. The large ear is made of a leghorn placque. Retails about $22.50.

At right is a most clever style. Trim of Bulgarian silk and picot ribbon buckle and loops. Retails about $16.50.

REGINA HATS
KANSAS CITY.
Frankel-Frank & Co.
MISSOURI.
WORN BY WOMEN OF STYLE

WHAT THEY READ

(*Continued from page* 84)

is a vast amount of detail bearing upon "efficient appealing and giving," which the sub-title of the volume proclaims as the subject of the author's study. He shows that the demands for aid are insatiable, and that really efficient giving must be the outcome of systematic investigation. One chapter shows that 3,000 individual applicants wanted $22,000,000, while organized agencies called for $207,000,000. After this showing, the author discusses "nation-wide needs," crank letters of application, and indefinite appeals. He has advice as to the best methods of expressing genuine needs, and warnings against bad methods. The question of endowments, and that of conditions, the giving of the rich, and Mr. Rockefeller's philosophy of charity are all presented with system and detail. One chapter is given to the matter of standardizing appeals. This astonishing volume, with its cool recognition of the fact that the disease of poverty is both chronic and acute in this land of opportunity and hope, should do two things—set givers to giving with intelligent care, and set us all to thinking upon the economic problem of poverty; of the two the latter is by far the more important. (New York: Dodd, Mead & Co., $1.50 net; postage 14 cents.)

THE NEW IMMIGRATION: A STUDY OF THE INDUSTRIAL AND SOCIAL LIFE OF SOUTHEASTERN EUROPEANS IN AMERICA, by PETER ROBERTS, Ph.D., comes from the pen of one who believes that we are not getting too many of the immigrants he discusses, that they are not, on the whole, of defective morals or physique, or deficient in energy. He owns that they sometimes have unpleasant personal habits and low social concepts, that their standards of living are much below that of our native, white, working folk, and that they have much to learn touching civic responsibility. He puts his finger on a highly important truth when he asserts that these foreigners, if they are to be assimilated and made a help and not a menace, must have the personal aid of individual natives more happily placed. (New York: The Macmillan Company, $1.50 net.)

THE MILK QUESTION, by M. J. ROSENAU, Professor of Preventive Medicine and Hygiene, Harvard Medical School, is an exhaustive treatment of its subject in more than three hundred pages, with many illustrative pictures and diagrams and tabulated statements. Professor Rosenau's treatise is both historical and argumentative. He does not urge that counsel of perfection, "germless milk," but he insists that milk with a very high percentage of germs is unsafe. Certified milk he regards as the best obtainable untreated milk, but its price, ranging from 12 to 20 cents a quart, renders it a luxury. Pasteurization the author strongly recommends as one of the best guarantees of safety, but he warns against the careless handling of milk after it has been pasteurized. Home handling is responsible for the final unwholesomeness of a great deal of milk—perhaps the author might have dwelt more emphatically upon this essential truth. (Boston and New York: Houghton Mifflin Company, $2 net.)

THE KALLIKAK FAMILY: A STUDY IN THE HEREDITY OF FEEBLE-MINDEDNESS, by HENRY HERBERT GODDARD, Ph.D., Director of the Research Library Laboratory of the Training School at Vineland, N. J., for Feeble-Minded Girls and Boys, contains a record of astonishing interest, conclusions of high importance, and recommendations of studied moderation. Briefly, this is the contrasted story of two families sprung from a single male ancestor, one of the families descended from his son born of illicit relations with a feeble-minded girl, the other from his lawful union with a woman of normal mentality and sound family history. The descendants of the feeble-minded girl have shown a surprising number of feeble-minded, depraved, criminal, drunken, idle, and ineffective men and women. The descendants from the lawful union have shown hardly any trace of such things except a few instances of alcoholism, and have furnished many useful and not a few locally distinguished citizens. A fuller account in a more strictly scientific work is promised as further demonstration of the conclusion here drawn that little good can be hoped from the children of the feeble-minded. To the layman Dr. Goddard's book must seem at first sight, and perhaps after mature examination and pondering, startlingly impressive. The author is forced to own, however, that in a few instances environment seems to have acted favorably upon those of the tainted stock, and it is hard to resist the belief that had all been subjected to such environment the story of the "bad" family might have been very different. (New York: The Macmillan Company, $1.50 net.)

PLEASANT ESSAYS

HUMANLY SPEAKING, by SAMUEL MCCHORD CROTHERS, shows us the amiable minister of Cambridge in his moods of mingled seriousness and humor. This set of essays owes a good deal of its matter to Dr. Crothers's recent visit to Europe, though the opening essay, which gives title to the book, has no special reference to the other side of the world. "In the Hands of a Receiver" is a gently sarcastic fling at some aspects of reform. Other papers treat of "Rome," of "The American Temperament," of "The Obviousness of Dickens," of "Realism as an Investment." The book has great variety, and much charm both of wisdom and humor. It is only another proof that the world would be foolish to concede to Boston a man who was so manifestly "made for mankind." (Boston and New York: Houghton Mifflin Company, $1.25 net.)

ROMANTIC LOVE AND PERSONAL BEAUTY: THEIR DEVELOPMENT, CAUSAL RELATION, AND NATIONAL PECULIARITIES, by HENRY T. FINCK, is the title of a remarkable book which created a sensation when it first appeared a quarter of a century ago, and which now comes before the world in a third edition. Mr. Finck is an evolutionist who takes the position that "romantic love is a modern sentiment less than a thousand years old," and who holds that Dante's "Vita Nuova" first presented in literature the romantic adoration of man for maid. Whatever one may think of the belief as to the essentially modern character of romantic love, Mr. Finck's book must remain, even twenty-five years after publication, a fascinating and impressive study. It is a volume of more than 500 closely printed pages, and it shows on every page the results of patient research, acute observation, and keen analysis. Those who do not know so notable a work have before them in its perusal a genuine treat and a new sensation. (New York: The Macmillan Company, $2 net.)

COLOR HARMONY IN DRESS, by GEORGE ASHDOWN AUDSLEY, LL.D., is a serious attempt by a competent scientific authority to present in small

(*Continued on page* 88)

Best & Co.

the name of Best & Co. for a quarter of a century has been associated with smart clothes for infants, children and misses. Long famous as the "Lilliputian Bazaar," originators of correct styles for little folk, they have gradually added

New Departments

for the sale of outer garments, millinery, lingerie and footwear for women, and with such success that it has become necessary to devote the entire second floor to women's and misses' outer garments and millinery, and the fourth floor to children's and juniors' outer garments, hats and caps, in addition to the greatly enlarged Toy Department.

One of the features of the women's and misses' department is the

Custom Order Department

under the supervision of a designer whose reputation as a style creator assures originality and exclusiveness in every garment.

In the Shoe Department

on the Third Floor, additional room has been provided for the accommodation of women customers, so that when footwear is being purchased for the little ones their mothers may also choose from a varied stock of popular models and styles for morning, afternoon or evening wear.

In the infants', children's and misses' departments the same high efficiency prevails as to style and quality which has been so long synonymous with the name of Best & Co.

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657
659
661
663

Fifth Avenue
Corner 52nd Street
NEW YORK

WHAT THEY READ

(*Continued from page* 86)

space and without too great technicality the principles that should guide man or woman, though perhaps the latter in particular, in the choice of a color scheme in attire. The author discusses complexion in its relation to the colors to be selected by the wearer, and gives reasons why blondes or brunettes or those between the two should or should not wear special colors or combinations of colors. Harmony of contrast and harmony of analogy are discussed, a diagram of primary and secondary colors is given, and there are long lists of colors that harmonize. The closing chapter departs a little from the method of the book in order to discuss the symbolism of color. Dr. Audsley seems to have made a unique little book, and one greatly needed, if the painful war of colors in too many costumes is any indication of the widely prevalent ignorance on this subject. (New York: McBride, Nast & Co., 75 cents net.)

OUT-OF-DOOR BOOKS

GARDENING INDOORS AND UNDER GLASS: A PRACTICAL GUIDE TO THE PLANTING, CARE, AND PROPAGATION OF HOUSE PLANTS, ETC., by F. F. ROCKWELL, tells the amateur how to force bulbous plants into early flowering indoors, how to make and work a hotbed, a cold frame, and a small greenhouse, and generally how to get the best out of plants growing amid the unnatural conditions of our houses. Not only flowering plants, but shrubs, foliage plants, and the like are included in the discussion. Advice is given even as to the cultivation of the rubber plant, though why anyone should harbor that ingrate of the vegetable world it is hard to guess. Cultivation from seeds and from cuttings also receives attention. Wisely chosen illustrations of the most practically helpful kind are abundantly provided. (New York: McBride, Nast & Co., $1.20 net.)

PAN'S GARDEN, by ALGERNON BLACKWOOD, has for sub-title "A Volume of Nature Stories," but this descriptive phrase must be accepted with caution. Stories most of the papers that go to make the volume are, some of them in a rather remote sense of the term, and all have to do with aspects of nature, natural objects, or vast, natural phenomena. The rest of the book, many scenes of which are laid in the Alps, has a singular fascination for those who yield themselves to the author's magic. (MacMillan & Co., Limited, St. Martin's Street, London; $1.50 net.)

OUR COUNTRY LIFE, by FRANCES KINSLEY HUTCHINSON, carries on the agreeable account that the author gave some years ago of her success in making a country home. This time the story shows the attempt well beyond the experimental stage, the home a well-established and deeply embowered little paradise, a delight to heart and eye. The volume is abundantly illustrated with the author's own photographs, all of which are interesting, and some of which are beautiful. The closing chapter of this charming book, an excellent example of a kind extremely popular now-a-days, tells of "Hours in Other Gardens," some of which are a great many hundreds of miles from the charming homestead with which the book is chiefly concerned. (Chicago: A. C. McClurg & Co., $2 net.)

MINISTERING TO THE BODY

THE BOOK OF WINTER SPORTS, edited by J. C. DIER, is a valuable compilation of articles written by experts upon many forms of outdoor exercise suitable to winter. The whole range of such sports, as practiced in this country and in Europe, is covered by this volume, and each subject is treated in a practical manner and with such detail that the unskilled may be aided, and the skilled enthusiast may be interested. There are also some purely descriptive articles, and there is even an extract from "Pickwick." Among the illustrations are several colored plates. (New York: The Macmillan Company, $1.75 net.)

A RATIONAL SYSTEM OF EXERCISE, by PERCIVAL MASTERS, M.A., undertakes to found a method of physical self-improvement based chiefly upon the theory that many of our bodily ills spring from such a condition of spinal rigidity as interferes with the normal functions of the sympathetic nervous system. A system of exercise without apparatus is set forth in comparatively few pages with a set of full-page photographic illustrations, all of which are brought together in a single, large, folded sheet at the back of the book. (New York: McBride, Nast & Co., $1 net.)

SEX EDUCATION, by IRA S. WILE, M.D., undertakes to aid parents towards the solution of a problem now exciting much attention. The distinguishing merit of Dr. Wile's little book lies in its wise union of sound, clear, and frank physiological instruction with the insistence that the appeal be also made to ethical and religious standards. His presentation of the matter is extremely impressive. This is a book not for boys and girls, but for parents. A bibliography at the end of the volume names other books of like import. (New York: Duffield & Co., $1 net.)

THE CARE OF THE BODY, by R. S. WOODWORTH, Professor in Columbia University, addresses itself specifically to young men, and attempts to present in clear and untechnical language what the layman should know of the bodily organs, their functions and the regimen and conduct necessary to keep them in proper working order. It would be hard to imagine a clearer presentation of the matter than here appears, or a simpler system for keeping well than Professor Woodworth recommends. (New York: The Macmillan Co., $1.50 net.)

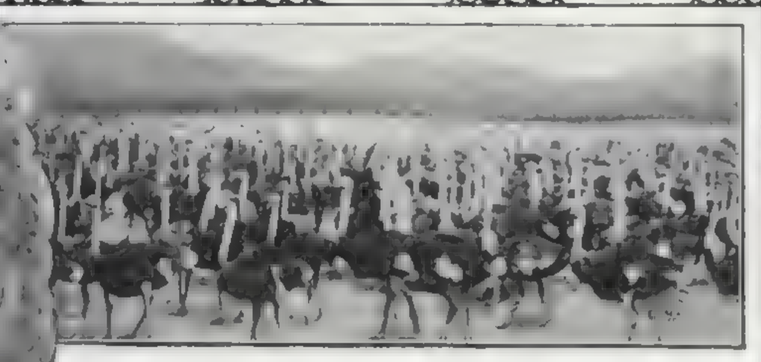
THE PROSPECTIVE MOTHER, by J. MORRIS SLEMONS, Associate Professor of Obstetrics at Johns Hopkins University, is just what its title implies, and perhaps a little more than most readers would expect from the title. Dr. Slemons addresses himself, as he says in his preface, to "women who have no special knowledge of medicine." Accordingly, he avoids technical language, speaks the plain word, and supplies a glossary in explanation of such terms as find no expression in popular use. Women who hope the great privilege of motherhood should find here invaluable advice. (New York: D. Appleton & Co., $1.50 net.)

WITH THE NOVELISTS

PRISCILLA'S SPIES, by G. A. BIRMINGHAM, must be adjudged one of the freshest and wholesomest novels of the season. It is not often that a novel has as good a girl of fifteen as Priscilla or as good a boy of seventeen as her English cousin, a better spinster than Priscilla's aunt, or so admirable a set of humble Irish folk of various pursuits as Priscilla's friends

(*Continued on page* 90)





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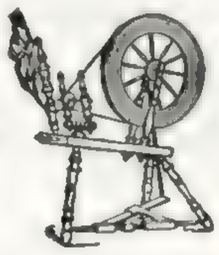
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Over a Logico Knit Union Suit your corset and gown will fit better and you will look better than is possible with any other kind of underwear. In these days of the "corsetless mode" you cannot be smartly dressed unless your underwear fits snugly without a wrinkle. This is one of those small things which count for so much in the *tout ensemble* of your costume. Wear Logico Knit Union Suits and do justice to your dressmaker, your corsetiere, and yourself.

A Postcard brings style book and measurement blank

THE CUSTOM-MADE KNITWEAR CO.
2000 N. Tenth St., Phila., Pa.

WHAT THEY READ

(*Continued from page* 88)

about her own village and harbor. Humor, that rare quality in current fiction, or, indeed, in fiction other than current, is the distinctive trait of Mr. Birmingham's work, and one cannot be too grateful to him for his freshness of touch, and fineness of tone. As to the adventures of the young folk in search of the German spies, they afford an opportunity for some good boating scenes, and the best part of the author's humor. Truly "Priscilla's Spies" is a book to make the reader hunger for more of the same sort. (New York: Hodder & Stoughton, $1.20 net.)

THIS STAGE OF FOOLS, by LEONARD MERRICK, contains one rather long story, a number of short stories, and several trifles which the author entitles sketches. The opening story is certainly too long, and its improbability must appear wantonly defiant of credulity, while the cruelty of plot out of which the subsequent action grows savors a little of a moral obliquity such as the author has not elsewhere betrayed. "The Back of Bohemia" is open to a similar objection, for the double tragedy of this tale must be traced to the hopeless caddishness of the young painter, a caddishness seemingly inconsistent with his original and his general conduct. Slight, but clever is the tale written in travesty of the novel of impudent adventure. On the whole, while this volume shows the author's accustomed happiness of touch, it seems less than his readers are entitled to expect of him, and suggests a rummaging of old portfolios for early experiments and rejected MSS. (New York: Mitchell Kennerley, $1.20 net.)

A PICKED COMPANY, by MARY HALLOCK FOOTE, furnishes a curious and interesting instance of a novel dealing with past time in a vanished mode of fiction. Mary Hallock Foote has been known to the magazine world for a good many years, though she has not frequently appeared of late. Her novel goes back to a period of which she herself has only hearsay knowledge, that of the Oregon colonization movement and of the somewhat later gold fever. She must have obtained, however, probably through living acquaintances, the spirit and setting of that time, in New England, and in the far West; hence this story. In method the tale belongs to the mid-Victorian period. (Boston and New York: Houghton, Mifflin Company, $1.30 net.)

PALMERS GREEN, by STEWART CAVEN, must rank as something between an extravaganza and a highly realistic story of English, lower middle-class life. As a matter of fact the extravagant portion of the story is mainly the machinery by means of which the realistic plot is set in action. Once the young inventor of a terrifically powerful explosive is involved in an illicit love affair the invention is lost to sight, and it never reappears until it is needed to help on the dénouement, in which it plays only an impassive part. The accident that involves the young inventor in his love affair with the irresistible Kitty introduces us to the life of London office girls, their admirers, their flirtations and the love affairs that grow out of such casual contact, and that usually end in marriage. All these young people are done with an entertaining realism. Taken as a whole, the story has the merit of clear analysis of simple motives, and truthful picturing of a social segment with which Americans are mostly unacquainted. Mr. Caven will hardly make a great name as the painter of lower, middle-class British life, but he will be sure of a hearing whenever he chooses to write as clever a story as "Palmers Green." (New York: G. P. Putnam's Sons, $1.25 net.)

BOOKS RECEIVED.

"The Fourth Down," by Leslie W. Quirk, author of "Freshman Dorn, Pitcher," "Baby Elton, Quarter-Back," with illustrations by Henry S. Watson; a new volume in the Wellworth College series, written by the successful headmaster of an American preparatory school. (Boston: Little, Brown & Co., $1.20 net.

"Licky and His Gang," by Grace Sartwell Mason; with very agreeable illustrations; a story for boys by the author of "The Godparents." (Boston: Houghton, Mifflin Company, $1 net.)

"Rifle and Caravan"; or "Two Boys in East Africa," by James Barnes; or a story of wild adventure in the German possessions, with several well-drawn illustrations in color. (New York: D. Appleton & Co., $1.50.)

"The Knights of the Golden Spur," by Rupert Sargent Holland; illustrated by Reginald B. Birch. A collection of spirited tales which have to do with English chivalry that is written for boys from ten to fourteen years of age. (New York: The Century Company, $1.25 net.

"Floor Games," by H. G. Wells, is a curious departure from the field of fiction by a highly popular English novelist. It is his account of games played by his children on the floor of a big room, with photographs by the author, marginal illustrations by J. R. Sinclair, and a pictured cover. (Boston: Small, Maynard & Co., $1.)

"Cherry Tree Children," by Mary Francis Blaisdell, is a gaily illustrated little book in large type, with text almost wholly monosyllabic. It is suitable for children from six to nine. The illustrations are by Clara E. Atwood. (Boston: Little, Brown & Co., 60 cents.)

"My Robinson Crusoe Story Book, Retold for the Little Ones," by F. F. Weedon; bound in decorated boards and illustrated in colors. (London: Ernest Nister; New York: E. P. Dutton & Co., 50 cents.)



Maison JAQUELINE

Spring rubs the Magic Lamp and Madame la Mode doffs her Winter furs to step forth in the full glories of her new Spring wardrobe.



SEE to it that your Spring gowns this year are made by Mlle. Jaqueline—the New York designer whom Sarah Bernhardt called "The greatest dressmaker in America."

INTO the heart of fashionable New York Mlle. Jaqueline has transplanted a corner of the rue de la Paix. Your Jaqueline gowns will be distinguished by nobility of line, beauty of material, and perfect conformance with your individual type, genre, and temperament.

TAKE no steps in preparing your Spring wardrobe until you have consulted Mlle. Jaqueline either in person or by letter.

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Devices to Dispel a Few Old Bugaboos of Motorists, Such as Cold Hands and Troubles from Abnormal Temperature

THE wind-shield has now come to be considered an indispensable accessory for the open car and, in the majority of cases, it is part of the regular equipment with which the car is supplied by the dealer. But in the large touring car, the occupants of the front seat are better protected from wind and dust than are those in the tonneau, for the rear seats are several feet back of the wind-shield, and opportunity is thus afforded for currents of swirling air to find their way behind the protector. As a means of protecting the tonneau as thoroughly as the front seat, a special form of wind-shield has been devised which can be attached to the back of the front seat. This consists of a main frame and two wide or "wing" frames, set at an angle and designed somewhat after the fashion of a bay window. These side frames can be folded back over the main frame when the shield is not in use, and the entire device can then be let down into a pocket provided for the purpose at the back of the front seat. When it is desired to use the shield, the entire frame is merely raised and the side windows extended, in which position they will be automatically locked. A detachable apron is provided to protect the wind-shield from rain and dust when it is folded. This apron is also intended to serve as a waterproof lap-robe when the frame is in use. The price of this outfit in brass is $25, and in black finish or nickel plate, $27.50.

A DANGER IN NIGHT DRIVING

The wonderful increase in the brilliance of electric lighting for automobiles has, in one respect, increased the danger of night driving. The intense glare of the headlights tends to blind the driver of an approaching car, and this has resulted in the enactment in several cities of ordinances prohibiting automobilists from using the full strength of the headlights while driving within the municipal limits. On country roads, however, where no such ordinance is in force, the automobile driver still runs the risk of being blinded by the lights of another car. To overcome this difficulty of night driving, a simple appliance has been devised which is intended to be attached to the wind-shield a little to one side of the driver's range of vision. The device consists of a disc of amber-colored glass mounted on a brass tube which may be clamped to any portion of the edge of the wind-shield. The rod to which the disc is attached may be adjusted to various hights, and thus the device may be used when the upper half of the wind-shield is either folded or extended. When the driver who is provided with this device finds the lights from an approaching car shining directly in his face, he has but to lean over slightly until the amber-colored disc intervenes between his line of vision and the road ahead. The effect is the same as when the sun is viewed through a piece of smoked glass, and the excessive rays of light are so reduced that the approaching car may be seen distinctly without any attendant strain upon the eyes. Another one of these "glare dimmers" may be attached to the other side of the wind-shield to be used by the occupant of the other front seat. The device occupies but a small space when not in use. It sells for $2.50.

The three conditions of motor operation that are most dreaded by every automobile driver are an empty water tank, a lack of oil, and a frozen circulating system. Such troubles are not feared by the motorist merely because they entail a delay to fill the tank, to remove the obstruction in the lubricating system, or to thaw out the radiator, but rather because they are nearly always attended by serious damage to vital parts of the motor. It will be observed that these three troubles result from the presence of abnormal temperature, and therefore their occurrence may be foretold and forestalled by the use of a properly designed thermometer.

A TROUBLE INDICATOR

Such a properly designed instrument has very recently been perfected, and has been placed in the center of a circular dial that is intended to be screwed into the radiator cap where the bulb of the thermometer will be affected by the vapors arising from the water in the cooling-system. The portion of the disc over which the thermometer extends is divided into a scale showing, in degrees Fahrenheit, the hight to which the red liquid in the tube arises. At a point below fifty degrees, the driver is warned by the lettering on the scale to beware of a frozen circulating system, while an overheated motor is indicated by the approach of the red liquid to the boiling point. By the rising of the temperature above one hundred and fifty degrees, the driver is cautioned to look for lubrication troubles, a clogged cooling system, or an empty radiator. An aperture in the disc behind the upper portion of the thermometer silhouettes the tube and liquid against the headlights, and enables the instrument to be read from the seat at night as well as in the daytime. The price of this indicator is $10.

AND NOW THE ELECTRIC GLOVE

The American woman who chooses to run her own car is now able to perform this stimulating task even in the frostiest weather without the discomfort of cold hands, and as she has already proved the efficacy of electric toasters, egg-boilers, chafing-dishes, warming pads, and many other appliances of electric heat, she will unquestioningly welcome the last luxury of electric science, the electrically heated motor gloves.

These gloves, which are of the gauntlet type, soft and flexible, are provided with tiny wires, sewed between the lining and outer surface of the glove and terminating at two small copper points between the thumb and forefinger. When an electric current is passed through these gloves, a mild warmth is generated throughout the length of the coils of wire. The electric current needed to heat the gloves can be obtained from a storage battery, and since the amount of electric current so consumed is very small, the battery used to operate the self-starting system or the electric lighting system of the car may be tapped for the power needed in the gloves. This power is led from the battery by means of a small flexible wire to four steel plates attached to the rim of the steering wheel. These gloves are sold for $15 a pair, including the necessary wire and plates to make the proper connections.



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Importers of Millinery

Request the pleasure of showing
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Early Spring Showing

Touring and Traveling Coats

For Men and Women

The Latest English Fabrics in Original Designs
Raincoats— Dust Coats
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Livery, Suits, Overcoats,
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OPPOSITE THE WALDORF ASTORIA.



THE well-dressed American woman demands something more than good looks in her dress fabrics. They must have style, dependable quality *and width.*

To be "all wool and a yard wide" no longer suffices. The best dressmakers and tailors have found that 54-inch goods not only cut to best advantage and save time, labor and yardage but make up into better looking garments. Hence the Arlington Mills standard "all wool and a yard and a half wide" is the requirement of the wise woman who buys any worsted fabric today. In

Illustration Copyright 1913

Arlington Mills

Dress Fabrics *for* American Women

you get style, the finest all-wool quality and full 54-inch width. Garments made of them keep their shape and look like new each time they are pressed.

The Arlington Mills fabrics most favored for Spring are the wide-wale weaves—serges, unfinished worsteds and mixtures. Navy blue is the most popular Spring color, but black and white effects, creams, tans and colors are all very smart.

If you would be sure of the lasting satisfaction of your ready-to-wear suit, coat or skirt, ask if it is made of Arlington Mills fabrics.

When buying dress goods look for this guarantee of quality—"Arlington Mills" on the selvage.

Send for Our New Booklet V. M. "Fabrics in Vogue—Spring, 1913"

It gives samples of the new Arlington Mills fabrics and shows how they may be used to best advantage in making the smartest coat suits and dresses for Spring.

It offers many practical suggestions that will prove invaluable in the selection and making of your Spring clothes. Fill out and mail us the coupon attached and you will receive this little book by return mail.

The fleeces of 33,000 Sheep are required Each Day to keep busy the worsted machinery only in the Arlington Mills

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New York

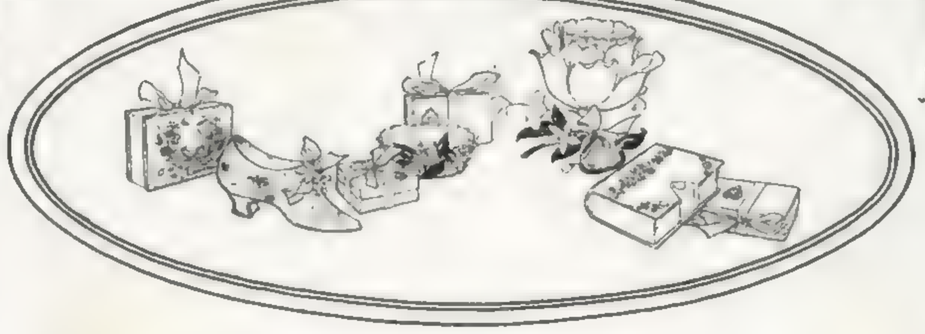
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SEND us the color scheme for your wedding, the number of guests expected at the reception and the size of the bridal party, and we will be pleased to send you suggestions of DEAN'S latest New York ideas.

These will include prices of DEAN'S famous Wedding Cake in boxes with monograms of distinctive design, the Bride's Cake, containing special gifts, unusual favors for the bridal party, cases for ices, special confetti, the bride's cake knife, the marriage service book and wedding certificate, the wedding gift record, etc.

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NEW YORK

GOOD SHOPPING *in* PARIS

THERE is a constantly increasing demand for tea-gowns and rest robes cut on long, loose, straight-waisted or "no-waisted" lines. This is a sensible style that is comfortable, healthy, and also smart. The first sketch on this page shows a lounging robe that comes from a shop which is now adopting, in many of its innumerable departments, *l'art nouveau*. This shop has the sole right for the sale of the hand-painted robes and mantles of chiffon and velvet which are the special work of a young artist whose talent has already attracted considerable attention in Paris. The pictured negligee is fashioned after one of her models, but is made of a plain material, and is wonderfully reasonable. It is charming in pale gray crêpe de Chine, piped and corded with frosted pink. An outlining of white swansdown trims the low-cut neck and elbow kimono sleeves. The front of the negligee is perfectly plain and flat, and fastens with silk-covered buttons. The waist part reaches to below the hips and is there bound by a heavy cording of the rose silk. It is lined throughout with India silk of the same shade as the crêpe, and sells for 70 francs. For winter it is sold with an additional wadded interlining, and costs 80 francs. The model may be made to order in any plain color which may be desired for the same price.



Lounge robe on the "no-waisted" lines of "l'art nouveau" styles

RAINBOW SCARFS

Light, fluffy, shirred scarfs of shaded chiffons are among the novelties of this same shop. These are made in all the different pastel shades—pearl-grays shading to white, deep orange changing to the faintest of creams, old-blue, running through the different tones to a bluish white, shell-pink, opalescent in its varying tints, and mauve. These scarfs, one of which is sketched on this page, are rounded in the back so as to form a small shoulder cape, and the long ends in front are cut square and hang to below the waist. The shirrings with inch-wide ruche headings occur at regular intervals of every three inches, save in the back and over the shoulders, where they radiate from a three-inch spacing at the neck to over five inches at the bottom. This gives to the scarf the rounded cape effect. The long, front ends are shirred in parallel lines, and the entire scarf is outlined by a four-inch, gathered ruffle of the chiffon, attached by an inch-wide heading of the shirrings. When worn over the head, the ruffled chiffon ripples in pretty folds about the face, and the gathers in the back adjust themselves to the shape of the head so as to form a perfect hood. Price, 29 francs.



Wristbag and bracelet watch combine time and money

ODDS AND ENDS OF LUXURY

The new bag illustrated in the middle of the page is a combination of wrist satchel and bracelet watch. It is wide through the middle and tapers to a point at the bottom, where it finishes with a long, silk tassel. The narrow top is fulled into a curved bar of gilt or nickel. To this is attached a wide, straight strap of silk or leather about a foot in length. To this in turn is attached a smaller strap containing a watch, and this fastens around the wrist and hooks securely by means of a square buckle of gilt. This novelty may be had in dark blue or black moire, or in seal, and costs 60 francs.

In the new stock of a certain rue de la Paix shop may be found odd bags modeled after the quaint sack carried by the great ladies in the time of Catherine de Medici. These are quite small, measuring scarcely more than five inches at the bottom. The sides are slightly concave, and the top is about the same width as the bottom. They are made of heavy, brown buckskin, embroidered in dark green silk, and a pointed flap conceals the inner metal clasp which fastens the bag. It is carried by long, corn-colored, silken cords.

This same shop is showing plain, serviceable, good-looking opera glasses, in cases of tan-colored suède. The glasses are in two sizes, pocket and medium; each glass is covered with the suède, and the lens is mounted in onyx. The cases, though of the regulation opera glass shape, are soft and pliant, as they are made of suède in the same color. The cover fastens with a brown mother-of-pearl button and a buttonhole. Price, 55 and 75 francs, according to the size.



A shirred scarf of shaded chiffon in rainbow hues

Lingerie cuffs and collars are being shown by another shop. They are usually made of white linen lawn without any hand-embroidery. Turn-back, plaited cuffs of white net worn with the long-sleeved waists of dark silk are usually finished at the hand by a narrow band of black ribbon velvet.

J & J SLATER



Number One

INDIVIDUALITY in correct footwear finds its most apt expression in the J. & J. Slater models, which embrace advance season's styles suitable for the needs of any occasion.



Number Three

Cut number one illustrates the "Dutchess" walking slipper with large tongue—vamps and tongue are of patent leather—quarters of fancy cloth. *Cut number two* illustrates a patent leather slipper with light sole and two-inch L. X. V. heel—trimmed with small oval cut steel slide. *Cut number three,* Regent walking slipper with patent leather vamps—the quarters are cut from figured cloth of different colors—trimmed with cut steel slide. *Cut number four* illustrates a London walking slipper in grey combination—vamps of fine grey kid—quarters of a grey suede lighter in color—trimmed with square black buckle.



Number Two



Number Four

Illustrated price list ***"A Package of Shoes"*** *with book of instructions and measurement blank mailed on request*

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PENNSYLVANIA RAILROAD

ATLANTIC CITY

The unusually high percentage of sunshine, combined with the southern exposure and the uniform softness of the sea air, make the Atlantic City boardwalk especially attractive in the early spring. And besides there are the great sun parlors in the hotels and on the piers where one may bask in the genial solar rays and listen to the tuneful harmony of the orchestras.

It is an agreeable retreat from the pressure of social cares, and a delightful change from the chill of winter.

Convenient service by the Pennsylvania Railroad.



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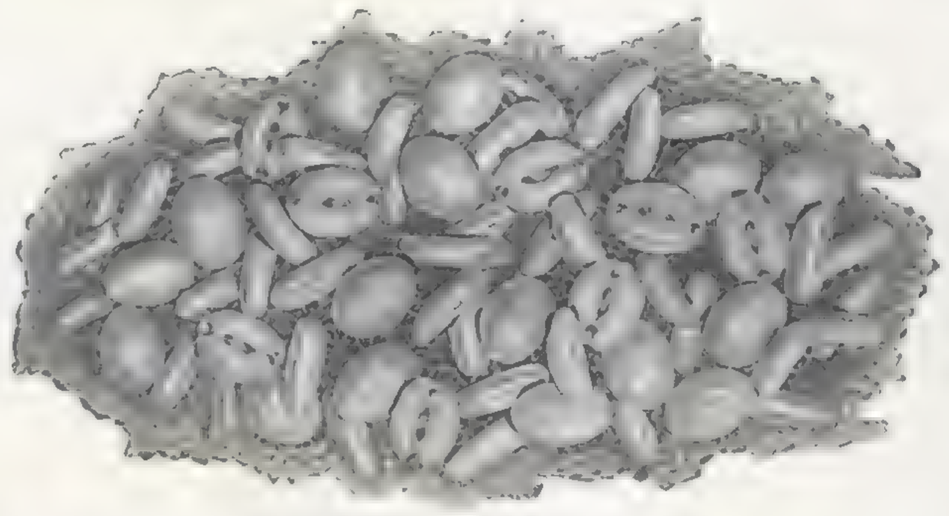
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Single Rooms and Suites are let furnished by the day or by the week, just as in an ordinary Hotel, but with all the advantages of a private house and the leading Hotel life combined.

Appeals to the elite at home, alike to the best families of America, Canada and Australia, who seek refined entourage—personal attention—the best of Wines and Cuisine, etc. The charges will be found the lowest in London, in comparison with those of any really First Class Hotel or Mansions of equal standing.

BELGRAVE MANSIONS contain upwards of 250 Rooms, in large and small self-contained Suites, with private Bath, Telephone, Electric Light, etc. Also Single and Double Bedrooms, with or without Boarding Terms. Write for Tariff to:—

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125,000,000 Explosions Inside Every Grain

Each grain of wheat or rice contains at least 125,000,000 starch granules.

Each of those granules holds in its center a tiny bit of moisture.

Prof. Anderson's process does this:

It seals the grains up in steel guns.

It applies to the guns 550 degrees of heat.

It turns the moisture to steam, creating a pressure inside of each granule of 175 pounds to the inch.

Then the guns are suddenly unsealed. The steam in each granule explodes.

And those 125,000,000 explosions blast every starch granule to pieces.

Why It Is Done

Digestive juices can't well act on the solid granules.

They must be broken. That's why grain is cooked, baked or toasted before one tries to eat it.

But no mere cooking breaks up half the granules.

So Prof. Anderson invented this method. It breaks up all the granules.

The foods that result are the most digestible grain foods that science has ever produced.

Puffed Wheat, 10c
Puffed Rice, 15c
Except in Extreme West

Airy, Nut-Like Morsels

These exploded grains are by millions considered the acme of delicious food.

They are eight times normal size.

They are four times as porous as bread.

And the thin-walled grains, crisp and enticing, taste much like toasted nuts.

Serve with cream and sugar. Or mix with fruit. Or float like crackers in a bowl of milk.

There was never a cereal food quite so enchanting as either Puffed Wheat or Puffed Rice.

Folks ate last year 250,000,000 dishes.

The Quaker Oats Company

Sole Makers—Chicago



FOR THE HOSTESS



A casserole suitable for table use made of copper rolled on silver, with brass handles

ENTERTAINING is the highest form of social intercourse. It is a world of its own, and every woman has in it a little kingdom where she has supreme power whether she rules it by reason of her wits or her wealth. She will, however, never command a great kingdom unless she has the true, undying spirit of the born hostess—the type of woman who possesses a great heart as well as a good head.

Hostesses are, in reality, but miniature royalties, and like reigning houses, they have their policies; they are known for one characteristic or another and each house has its own atmosphere. People are attracted by wealth and splendor, but are held by being put at ease by the simplicity of a hostess who affects nothing. Such simplicity made the fame of one of the greatest ladies of New York society a decade ago, and even at the present day creates the power of the great political hostesses of England.

IN LIEU OF SALONS

But society is not made up of shining lights. Indeed there is no woman who entertains on so small a scale that she may not put herself and her personality into her parties, however simple they be. It is often by singling out those people who seem to be of one mind that congenial coteries and clever cliques are formed, and oftentimes these grow through increasing mutual interests into fame. There are great ladies and great houses in every capital, in every town, who blaze the way, but these do not make up the majority and are not the bone and sinew of society—leaders are naught without followers.

We have no salons nowadays, and much of the talk about them lately is utter nonsense. We are too rushed to sit four hours in any one room at regular intervals and harangue each other—besides nobody would listen. But we do unite at dinners, at suppers, at teas, in exhibitions, and in pamphlets; and in a way the magazines and newspapers of the present day discuss a great deal that was formerly reserved for the salons.

THE LENTEN LUNCHEON HOUR

Above all it is the intimate unity of the luncheon which lends itself peculiarly to discussion. The big season has drawn to a close and Lent, with its freedom from social obligations, now gives a little well-earned respite from formality. Earnest society women with some serious intent lunch together to discuss their philanthropic plans, the literary set takes up a new language, the less helpful meet to try to kill the monotony and ennui of the Lenten season. It is a season of intimate friendships for the woman who stays in town; of all seasons, the one when informal luncheons come into their own again. And so we arrive at the subject of menus and the dishes thereof, which may stimulate the mind as well as the appetite.

Indian Curry is among the most popular and delicious of luncheon dishes. The recipe for it which follows has never been published or given out before. It comes to us out of the east, by way of London and an Englishman who has made his home in India.

For twelve persons the ingredients required for the sauce which is poured over the dry, boiled rice are:

6 onions
1 lb. of sweet butter
1½ quarts strong bouillon
4 tablespoonfuls of curry
1 saltspoon of saffron
3 bay leaves
1 teaspoonful of tarragon vinegar
4 cloves
1 saltspoon of thyme and sage mixed
1 tiny piece of ginger root
1 raw tomato mashed to a pulp
1 teaspoonful of old brandy
1 handful of raisins and currants, boiled and mashed to a pulp

Fry the onions in the butter until the butter is well browned and full of the onion flavor, then strain the onion out and put the butter into a casserole with the bouillon. Dissolve the curry powder in a little cold water and stir it into the bouillon and butter, and let it all get hot. Then put in all the other ingredients and let it simmer for six hours; it should never boil. Keep the cover on very tight.

The condiments are: Small pieces of Bombay Duck, grated, hard-boiled egg, Bengal Chutney, Major Grey's Chutney.

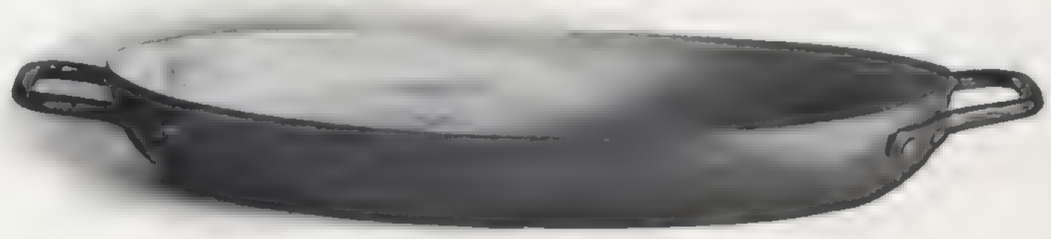
Either roasted lamb or chicken cut into squares may be served in the curry sauce.

The dry rice is passed first in a vegetable dish. The sauce containing the meat and served in a casserole is passed next, and lastly the condiments are served either out of a large relish dish passed to each person, or out of individual relish dishes placed before each person's plate when the table is set for lunch. Spanish claret is drunk with Indian Curry.

FROM OVEN TO TABLE

The casserole and platter illustrated on this page are made of copper rolled on silver and the handles are of brass. These dishes, first imported for one of the smartest New York hotel restaurants, are a new and practical style for serving a dish hot from the kitchen without redishing it; they are placed often on silver meat platters which could not have been used to cook in.

The casserole, for instance, would be the receptacle to use for the curry just described, and the platter is suitable for *sole au vin blanc* or *émince de volaille* with a border of *marrons*, the whole *doré*, or browned slightly.



This platter, hot from the oven, may be served on a silver dish



On Baking Day

it's so hard to think of something *new*. You'll have a food that is both unusual and healthful if you make

Dromedary Date Bread

Mix 2 cups scalded milk, one-third cup sugar and 1 tablespoon salt. When luke warm, add 1 yeast cake mixed with one-fourth cup luke warm water; add 5 cups entire wheat flour and 1 cup chopped Dromedary Dates; beat well. Allow to rise until double its bulk, knead lightly, divide into 2 buttered pans and again allow to rise. Bake in moderate oven 1 hour.

This is only one of the almost endless variety of fine dishes and desserts to be made with

Dromedary Dates

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They are soft and luscious—the pick of the crop in Arabia's finest date gardens. They come to you fresh, moist and clean in our special dustproof package. An ideal confection and an easily digested food.

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Individuality is best expressed by a monogram. A china or crystal service with your monogram reflects your personality, giving to the table setting a *different* character—yet one wholly in keeping with the well-appointed home.

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The acme of perfection in table beverages is found in **Maillard's Breakfast Cocoa.** Deliciously satisfying at luncheons and afternoon teas.

Maillard's Vanilla Chocolate is a food confection, pure and nutritious—a rarity as to wholesomeness and excellence of quality.

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CHOCOLATES, BONBONS, FRENCH BONBONNIERES

Afternoon tea served in the Luncheon Restaurant, three to six



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Ripe, plump, even-sized.

Picked out by hand.

Mealy and yet whole.

Baked for hours without crisping or bursting, because we use modern steam ovens.

Baked with a sauce made from whole, ripe tomatoes.

Baked with young, corn-fed pork.

Royal Meals

Simply baked beans, yet vastly unlike any other dish of the kind.

A dish one never forgets, and that spoils one's taste for commonplace baked beans.

We bring this dish to you ready to serve, and with all its oven freshness.

Van Camp's BAKED WITH TOMATO SAUCE **PORK AND BEANS**

"The National Dish"

We use for this dish the finest beans that grow.

We use a sauce which costs five times what common sauce is sold for.

We employ the rarest chefs.

For many years money, time and skill have been lavished on this dish.

The final result, as millions know, is perfection in pork and beans.

Get Them

Such beans as these can't be baked at home.

And no such beans have ever come from any other kitchen.

Please prove this now. Your grocer has Van Camp's.

Then judge for yourself if lesser beans are good enough for you.

Three sizes:
10, 15 and 20 cents per can

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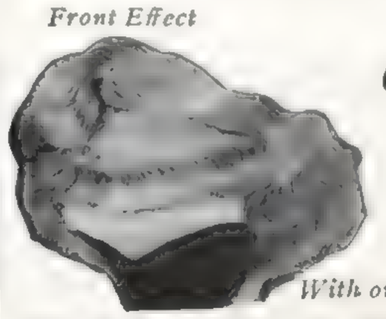
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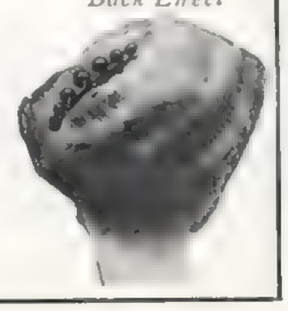


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Front Effect
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Chignon Trianon
Frisette Ideale
Adaptable to any fashion
With or without parting and fringe





SOCIETY

Died

NEW YORK

Martin.—On February 25th, at London, England, Bradley Martin, husband of Cornelia Sherman Martin and son of the late Henry Hull and Anne Townsend Martin.

Ripley.—On February 8th, at London, England, Henry Dillon Ripley, husband of Alice Ruddy Ripley.

Thomson.—On January 29th at her late home, Elizabeth Mayhew Thomson, daughter of the late James and Anna Thomson.

PHILADELPHIA

Bayard.—On January 28th, William M. Bayard.

Doughten.—On December 28th, Francis Patterson Abercrombie Doughten, aged three years, son of Isaac and Elizabeth Abercrombie Doughten.

PITTSBURGH

Painter.—On January 30th, Mary Alice Blair, wife of the late Augustus E. W. Painter.

ST. PAUL

French.—On February 1st, in England, Anne Warner French.

Engaged

NEW YORK

Abbot-Meredith.—Miss Alice Louise Abbot, daughter of Mr. and Mrs. Harry Stephens Abbot, to Mr. Clive Burlingame Meredith, son of Mr. and Mrs. Eugene Meredith.

Bruff-Achelis.—Miss Helen Bruff, daughter of Mr. William J. Bruff, to Mr. Fritz George Achelis, son of Mr. and Mrs. Fritz Achelis.

Clarkson-Washburn.—Miss Pauline Clarkson, daughter of Mr. and Mrs. Robert R. L. Clarkson, to Mr. William Tucker Washburn.

Newbold-Cross.—Miss Julia Newbold, daughter of Mr. and Mrs. Thomas Newbold, to Mr. W. Redmond Cross, son of Mr. and Mrs. R. J. Cross.

Kemmerer-Thorne.—Miss Gertrude L. Kemmerer, daughter of Mr. and Mrs. Mahlon S. Kemmerer, to Mr. S. Brinkerhoff Thorne.

Turnbull-Owen—Miss Ellen W. Turnbull to Mr. Thomas B. Owen, son of Mr. and Mrs. Charles D. Owen of Providence, Rhode Island.

Ward-Stevens.—Miss Helen Conro Ward, daughter of Mrs. Edward Hadnett Ward, of Newcastle, Penn., to Mr. Basil Maturin Stevens, son of Colonel and Mrs. Edwin A. Stevens, of Castle Point and Bernardsville, N. J.

Winship-Parsons—Miss Theodora Winship, daughter of Mr. and Mrs. Samuel Cooper Winship, to Mr. Richard Percival Parsons, son of Mr. Albert Ross Parsons.

BALTIMORE

Woods-Gosnell—Miss Laura Hall Woods, daughter of Dr. and Mrs. Hiram Woods, to Mr. Frank Gosnell, Jr., son of Mr. and Mrs. Francis Gosnell.

BOSTON

Hemenway-Denny—Miss Charlotte Hemenway, daughter of Mr. and Mrs. Hemenway, to Mr. George P. Denny, son of Mr. and Mrs. Arthur B. Denny.

CHICAGO

Bowen-Phelps—Miss Louise de K. Bowen, daughter of Mrs. J. Tilton Bowen, to Mr. Mason Phelps, son of Mrs. Elliott H. Phelps.

MILWAUKEE

Hoyt-Flanders.—Miss Annette Ladd Hoyt, daughter of Mr. and Mrs. Frank Mason Hoyt, to Mr. Roger Yale Flanders.

MINNEAPOLIS

Holden-Cobb.—Miss Elizabeth C. Holden of Gloversville, N. Y., to Mr. Frederick I. Cobb, son of Mr. and Mrs. Albert C. Cobb.

NEW ORLEANS

De Grange-Burwell.—Miss Beatrice De Grange, daughter of Mr. Joseph H. De Grange, to Mr. Robert Burwell, son of Mr. and Mrs. Robert Lemmon Burwell.

Hobson-Magginnis.—Miss Ruth Hobson, daughter of Mr. and Mrs. John B. Hobson, to Mr. Donald A. Magginnis, son of Mrs. Charles B. Magginnis.

PHILADELPHIA

Mitchell-Scott—Miss Rosalind Mitchell, daughter of Mrs. Anna Mason Mitchell, to Mr. J. Hutchinson Scott, Jr., son of Major William Sanders Scott and Mrs. Scott.

Service-Lea.—Miss Helen Service, daughter of Dr. and Mrs. Charles A. Service, to Mr. Francis Carey Lea, son of Mr. and Mrs. George Henry Lea.

Wood-Febiger.—Miss Lillian Wayland Wood, daughter of Mr. and Mrs. Thomas Deming Wood, to Mr. William Sellers Febiger, son of Mr. and Mrs. Christian C. Febiger.

PITTSBURGH

Benham-Berger.—Miss Margaret Lee Benham, daughter of the late Dr. Silas N. Benham, to Mr. George Bart Berger, son of Mrs. George Bart Berger.

Edgar-Storer.—Miss Margaret Van Nest Edgar, daughter of Mrs. Howard Edgar, to Mr. D. Abeel Storer, son of Mrs. David A. Storer.

Jennings-Bakewell.—Miss Margaret Jennings, daughter of Mrs. Richard Morley Jennings, to Mr. Donald Campbell Bakewell, son of Mr. and Mrs. Thomas Howard Bakewell.

Miller-Hunt.—Miss Rachel McMasters Miller, daughter of Mr. and Mrs. Mortimer Miller, to Mr. Roy Arthur Hunt, son of the late Captain Alfred E. Hunt and Mrs. Hunt.

ST. LOUIS

Hays-Powell—Miss Helen Hays, daughter of Mr. and Mrs. Frank P. Hays, to Mr. Warren Thompson Powell of Minneapolis, Minn.

Stevenson-Strelinger.—Miss Marguerite D. Stevenson, daughter of Mrs. W. H. Stevenson, to Lieutenant Gilbert Penfield Strelinger, U. S. A., son of Mr. and Mrs. Charles A. Strelinger, of Detroit, Michigan.

SAN FRANCISCO

Kinney-Strong—Miss Selina Kinney, daughter of Mrs. Henry Nason Kinney of Claremont, Cal., to Mr. Harold Clarke Strong of New York.

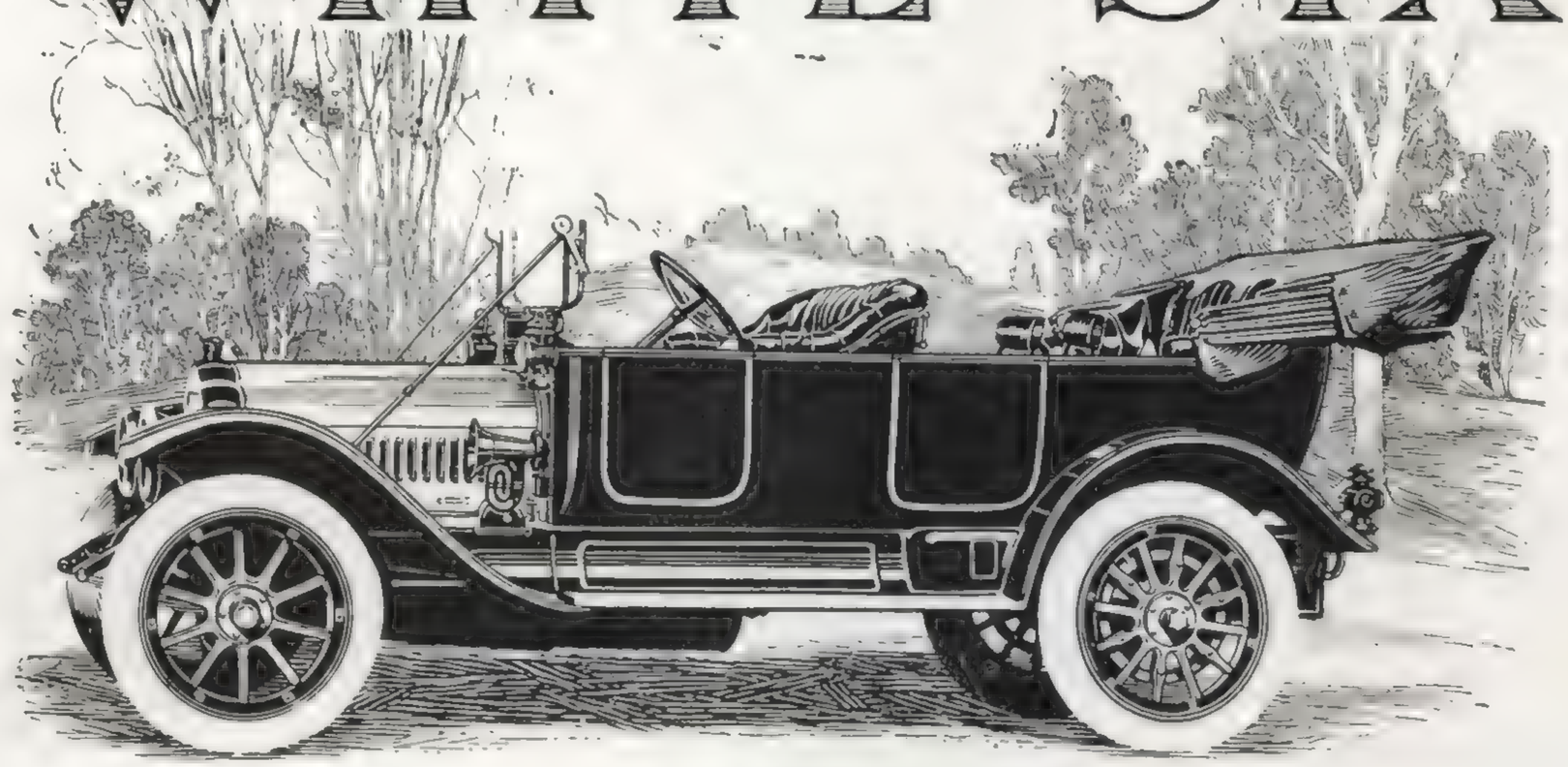
Page-Buckingham.—Miss Dorothy Page, daughter of Mr. and Mrs. Arthur Page, to Mr. Charles Buckingham.

WASHINGTON

Meyer-Rodgers.—Miss Alys Meyer, daughter of the Secretary of the Navy and Mrs. George von Lengerke Meyer, to Lieutenant Raymond P. Rodgers, U. S. N., son of Rear Admiral and Mrs. Raymond P. Rodgers, U. S. N.

(*Continued on page* 100)

THE INCOMPARABLE WHITE SIX



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SOCIETY

(*Continued from page 98*)

Weddings

NEW YORK

Beard-Clarkson.—On February 1st, in St. Agnes' Chapel, Lieutenant L. A. Beard, U. S. A., and Miss Harriet Ashton Clarkson, daughter of Mr. and Mrs. Ashton C. Clarkson.

Delafield-Fesser.—On February 1st, in St. Chrysostom's Chapel, Mr. Richard Delafield, and Miss Edith P. Fesser, daughter of Mrs. Edward Fesser.

Harrison-Gallup.—On January 2nd at St. Matthew's Church, Mr. John Martin Harrison of Minneapolis, Minn., and Miss Julia Gallup.

Schermerhorn-Williams.—On February 20th, at the home of the bride's parents, Mr. Amos Cotting Schermerhorn, son of Mr. John E. Schermerhorn, and Miss Georgia Williams, daughter of Mr. and Mrs. Charles Phelps Williams.

BALTIMORE

de Richelieu-Wise.—On February 8th, at the Cathedral, the Due de Richelieu and Miss Eleanor Douglas Wise, daughter of Mrs. Frederick May Wise.

CINCINNATI

Murat-Stallo.—On February 6th at the Church of St. Honore d'Eylau, Paris, France, Prince Michel Murat and Miss Helen MacDonald Stallo, daughter of Mr. Edmund K. Stallo.

CLEVELAND

Elliott-Keyes.—On January 29th, at Garden City, Mr. Leigh H. Elliott and Mrs. Jane R. Keyes, daughter of Mr. and Mrs. A. D. Rodgers of Columbus, Ohio.

MINNEAPOLIS

Howe-Rand.—On January 25th, at the home of the bride's mother, Mr. Vernon Howe, son of Mr. and Mrs. Pierce A. Howe, and Miss Sarah Priscilla Rand, daughter of Mrs. W. W. Rand.

NEW ORLEANS

Bush-Dreuil.—On January 27th, Mr. Louis Bush, son of the late Reuben Bush and Mrs. Bush, and Miss Evelyn Lucie Dreuil, daughter of Mrs. Virginia R. Dreuil.

PHILADELPHIA

Burt-Newlin.—On February 8th, at the home of the bride's parents at Princeton, N. J., Mr. Maxwell Struthers Burt, son of Mrs. Horace Brooke Burt, and Miss Katherine Newlin, daughter of Mr. and Mrs. Thomas Shipley Newlin of Fishkill-on-Hudson.

Stuart-Brown.—On December 7th, at St. Mary Abbott's Church, London, England, Mr. Kenneth E. Stuart and Miss Edith Crosby Brown, daughter of Mrs. Crosby Morton Brown.

ST. LOUIS

Donnell-Hays.—On January 29th, at the home of the bride's parents, Mr. Forrest Donnell and Miss Hilda Hays, daughter of Mr. and Mrs. Frank P. Hays.

Potter-Randolph.—On January 20th, in St. John's Methodist Episcopal Church, Mr. Harry Potter and Miss Ada Randolph, daughter of Mr. and Mrs. T. Randolph.

SAVANNAH

Green-Krenson.—On February 1st at the Independent Presbyterian Church, Mr. Charles Green and Miss Elizabeth Frances Krenson, daughter of Mr. and Mrs. William Day Krenson.

WASHINGTON

Noyes-McDowell.—On February 17th, at St. Thomas's Church, Passed Assistant Surgeon Ralph Walker McDowell, U. S. N., and Miss Ruth Noyes, daughter of Mr. and Mrs. Theodore Noyes.

Peabody-Lee.—On January 25th, at the home of the bride's mother, Mr. Robert Swain Peabody of Boston and Miss Helen Lee, daughter of Mrs. Charles Carroll Lee.

Williams-Dorsey.—On January 18th at the home of the bride's mother, Mr. Alyn Williams of London, England, and Miss Anne Vernon Dorsey, daughter of Mrs. Catherine Dorsey.

Weddings to Come

NEW YORK

Turnure-Stimson.—On March 1st, at her residence, 109 East Seventy-first Street, Mrs. Arthur Turnure, daughter of the late Jared F. Harrison, to Mr. Frederick J. Stimson.

ATLANTA

Wilmer-Wing.—On March 31st at St. Luke's Church, Miss Mary Catherine Ammons Wilmer, daughter of Rev. and Mrs. C. Breckenridge Wilmer, to Rev. John Durham Wing.

Charitable Intimations

Bal Masque under the auspices of the Ladies' Auxiliary of the South Side Hospital of Long Island.—On February 24th in the ballroom of the Plaza. The Patronesses include: Mrs. Amos Tuck French, Mrs. August Belmont, Jr., Mrs. Robert C. Watson, Mrs. Walker Breeze Smith, Mrs. William H. Lefferts, Mrs. Richard Wharton, Mrs. George L. Rives, Mrs. John H. French, Mrs. Samuel Stephens Sands, Mrs. Stephen H. P. Pell, Mrs. Henry W. Bull, Mrs. Charles Dana Gibson, Mrs. John Borland, Mrs. H. Duncan Wood and Miss Alice Nicholas.

Concert with Eugene Ysaye as violinist in aid of the American Seaman's Friend Society's Institute.—On February 25th, at the Waldorf-Astoria. Patronesses include: Mrs. John W. Minturn, Mrs. Frank S. Witherbee, Mrs. John B. Calvert and Mrs. Wm. M. V. Hoffman.

Costume Ball for the Benefit of the Jewell Day Nursery.—On Easter Monday, March 24th, at Sherry's. The patronesses include: Mrs. Arthur Dodge, Mrs. J. Kensett Olyphant, Mrs. Albert Symington, Mrs. L. Dupont Irving, Mrs. Marshall Dodge, Mrs. Gustavus T. Kirby.

Entertainment for the Benefit of the Virginia Day Nursery.—On March 27th at Sherry's, including Un Marche aux Fleurs et Legumes. The patronesses include: Mrs. Richard Irvin, Mrs. H. Fairfield Osborne, Mrs. C. Ledyard Blair, Mrs. Ralph Sanger, Mrs. Henry G. Trevor, Mrs. Samuel Sloan, Mrs. Charles Steele, Mrs. William E. S. Griswold, Mrs. Winthrop Burt, Mrs. De Lancy Nicoll, Mrs. Harry H. Duryea and Miss Annabelle Olyphant.

Ely School Alumnae, for the Benefit of the Ely Club Home for Students and Self-supporting Young Women.—On February 8th and March 8th, lectures by Miss Janet E. Richards, of Washington, D. C. Tickets may be had from Miss Mary Bradley, at the clubhouse, 316 Lexington Ave.

Annual Mi-Careme Entertainment for the Benefit of the West Side Juvenile Club.—On February 27th in the ballroom at Sherry's. The directors of the club include: Mr. Howland S. Davis, Mr. Percy S. Weeks, Mrs. Charles King, Mr. J. Fays Cook, Mr. Schuyler Meyer, Mr. Antonio Lazo, Jr., and Mr. William F. Beekman.

Musical Dramatic Club, for the Benefit of the International Animal Protection Congress.—On February 25th and 27th, at the Plaza, a new operetta, "Marching Through Georgia." The patronesses include: Mrs. Stuyvesant Fish, Mrs. M. Orme Wilson, Mrs. James Speyer, Mrs., Walden Pell, Mrs. Henry Villard, Mrs. Robert G. Ingersoll, Mrs. Hobart D. Betts, Mrs. Walston Hill Brown, Mrs. Wallace Marcus Probasco, Mrs. David Lydig.

St. Valentine's Kettledrum for the Benefit of the Samaritan Home for the Aged.—On February 14th at Sherry's.



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MUSIC

CALENDAR

New York

Feb. 25. Aft., Elena Gerhardt recital, Aeolian Hall.
Feb. 26. Aft., Frederick Weld, baritone recital, Aeolian Hall.
Feb. 27. Aft., Julia Culp, song recital, Aeolian Hall.
Feb. 27. Eve., James Liebling, 'cellist, and Egan Putz, pianist, Aeolian Hall.
Feb. 27. Eve., Philharmonic Society, Carnegie Hall.
Feb. 28. Aft., Philharmonic Society, Carnegie Hall.
Feb. 28. Aft., Cornelia Rider-Possart, piano recital, Aeolian Hall.
Mar. 2. Aft., Philharmonic Society, Carnegie Hall.
Mar. 2. Eve., Plectrum Orchestra, Aeolian Hall.
Mar. 2. Eve., Mr. Barrère and Mr. Consolo, flute and piano recital, Belasco Theatre.
Mar. 9. Aft., Philharmonic Society, Carnegie Hall.
Mar. 10. Eve., Flonzaley Quartet, Aeolian Hall.
Mar. 12. Eve., MacDowell Chorus of the Schola Cantorum, Carnegie Hall.
Mar. 30. Aft., Philharmonic Society, Wagner Program, Carnegie Hall.

On Tour

Chicago-Philadelphia Opera Company

Dallas, Texas: Feb. 28, aft., 'Hansel and Gretel;" eve., "Thaïs." Mar. 1, aft., "Walkuere;" eve., "Lucia."
Los Angeles, Cal.: Mar. 4, eve., "Thaïs." Mar. 5, aft., "Secret of Suzanne" and "Hansel and Gretel;" eve., "Rigoletto."
San Diego, Cal.: Mar. 6, eve., "Thaïs."
Los Angeles, Cal.: Mar. 7, eve., "Walkuere." Mar. 8, aft., "Natoma;" eve., "Lucia." Mar. 10, eve., "Tristan." Mar. 11, eve., "Salome."
San Francisco, Cal.: Mar. 12, eve., "Rigoletto." Mar. 13, aft., "Secret of Suzanne" and "Hansel and Gretel;" eve., "Thaïs." Mar. 14, eve., "Walkuere." Mar. 15, aft., "Traviata;" eve., "Natoma." Mar. 17, eve., "Louise." Mar. 18, eve., "Lucia." Mar. 19, aft., "Carmen;" eve., "Noel" and "Pagliacci." Mar. 20, eve., "Ballet."
Berkeley, Cal.: Mar. 1, aft. and eve., Verdi "Requiem."
San Francisco, Cal.: Mar. 22, aft., "Lovers' Quarrel" and "Le Jougleur;" eve., "Tristan." Mar. 24, eve., "Rigoletto." Mar. 25, eve., "Salome." Mar. 26, aft., "Lucia;" eve., "Jewels of the Madonna." Mar. 29, aft., "Natoma;" eve., Farewell Gala Performance.

Alessandro Bonci

Louisville, Ky., February 27.
Boston, Mass., March 2.
Toledo, O., March 4.
Lansing, Mich., March 6.
Detroit, Mich., March 7.
Canton, O., March 12.
Buffalo, N. Y., March 13.
Cleveland, O., March 16.
Asheville, N. C., March 24.
Raleigh, N. C., March 26.
Morgantown, W. Va., March 28.
Cedar Rapids, Ia., March 30.
Des Moines, Ia., April 1.
Oklahoma City, Okla., April 4.
Ft. Worth, Tex., April 7.
New Orleans, La., April 12.
Charlotte, N. C., April 15.
Wilmington, N. C., April 17.
Albany, N. Y., April 24.
Philadelphia, Pa., April 26.

Mr. and Mrs. Mannes

Sewickley Valley, Pa., February 25.
Wooster, O., February 26.
Dayton, O., February 27.
Appleton, Wis., March 3.
Green Bay, Wis., March 4.
Detroit, Mich., March 6.
Chicago, Ill., March 9.
Sedalia, Mo., March 10.
Kansas City, Mo., March 11.
St. Louis, Mo., March 12.
Chicago, Ill., March 16.
Buffalo, N. Y., March 17.

Germaine Schnitzer

St. Louis, Mo., Feb. 28 and Mar. 1.
Dayton, O., March 4.
Chattanooga, Tenn., March 7.
Rochester, N. Y., March 27.
Chicago, Ill., April 4 and 5.
Boston, Mass., April 25 and 26.

Leo Slezak

Seattle, Wash., February 24.
Chicago, Ill., March 2.

David Bispham

De Land, Florida, February 28.

MUSIC NOTES

TO Madame Nordica herself there must be something appalling about the touring dates that dispose of her time well into 1914. On April 28 she leaves Chicago to go through Canada to Vancouver, from whence, on May 14, she will set sail for Australia. On June 10 she is booked to appear at Sydney. About fifty concerts in Australia, Westralia, and New Zealand will keep her busy till she makes a tour of Japan, China, and India. Christmas Day will find her in Colombo, Ceylon. For two months after the beginning of 1914 she will tour in South Africa, making her way to England in time for the London season.

THE PROGRAM DISTINCTIVE

Rather unfamiliar to the New York public were several of the selections chosen by the brilliant young Bohemian violinist, Mr. Jaroslaw Kocian, at his first recital of the season.

1. *Concerto, H moll.....A. d'Ambrosi*
   (*a*) *Grandioso, molto moderato e sostenuto.*
   (*b*) *Andante* (*Lento*).
   (*c*) *Finale, Allegro.*

(*Continued on page* 104)

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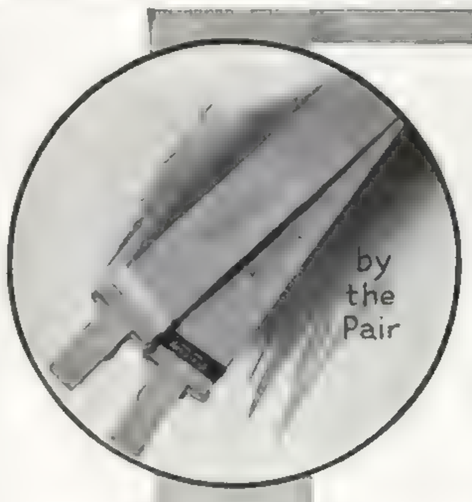
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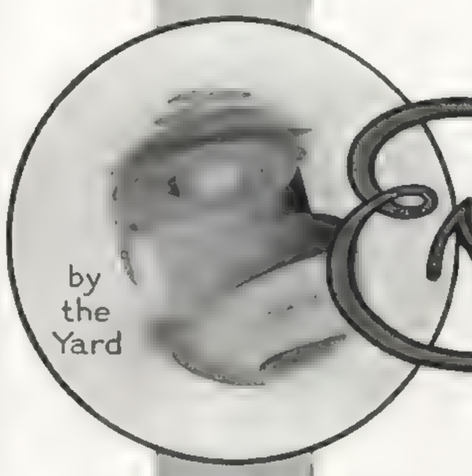
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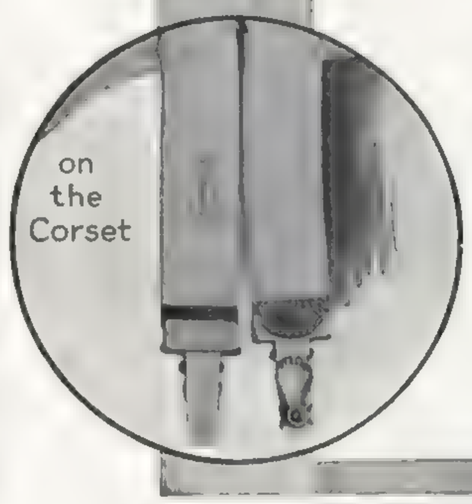
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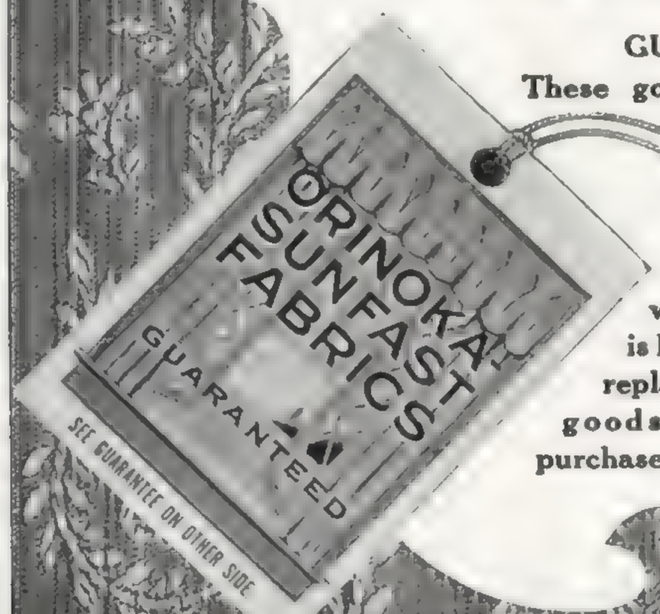
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M U S I C

(*Continued from page 102*)

Mr. Kocian.

2. *Ballade G Minor.....Chopin*

Mr. Haubiel.

3. *Ciaconna .....Bach*

Mr. Kocian.

4. (*a*) *Hymme, air printemps...Kocian*
   (*b*) *Chanson d'amour...Suk-Kocian*
   (*c*) *Intermezzo pittoresque...Kocian*

Mr. Kocian.

5. (*a*) *Les Sylvians.....Chaminade*
   (*b*) *Pastoral .....Haubiel*
   (*c*) *Étude, A flat.....Chopin*

Mr. Haubiel.

6. (*a*) *Andante sostenuto....Goldmark*
   (*b*) *Polonaise .....Wieniawski*

Mr. Kocian.

The famous 'cellist, Hans Kronold, in his only New York recital of the season, given last month, rendered an interesting program of Russian, French, and Scandinavian music. It is given here in full:

Sonata, B flat major.....Mozart
Prelude .....Bach
Allemande .....Bach
Sarabande .....Bach
Gigue .....Bach
(*Unaccompanied*)

Russian Music

Feux du soir No. 3.....Rebikow
Orientale .....Cui
Déclaration d'Amour.....Rebikow
Canzonetta .....Aleneff
Danse Russe .....Simon

French Music

Menuet d'Exaudet at Bourrées d'Auvergne .....Fabre
Printemps .....Debussy
Élégie .....Faure
Entr'acte .....Dubois

Scandinavian Music

Suite Le Scandinavie.....Grainger
Swedish Folk-song and Dance.
Vermelandsvisa.
Polska Norvegien.
Melodie Danoise.
Air et Finale sur des Danses Norvegiennes.
Charity .....Kronold
Ave Maria (in memoriam of Titanic heroes) .....Kronold
Danse Espagnole.....Kronold

PLECTRUM MUSIC

Those who have been inclined to scoff at the artistic possibilities of the guitar class of musical instrument have lately had reason to change their attitude of disdain to one of open-mindedness at least, on this subject. The New York Plectrum Orchestra, which is composed of harps, mandolas, mandolins, mandocellos, and other unusual stringed instruments, has been producing very interesting programs, and steadily improving.

The Russian Balalaika Orchestra, which bears the name of the historic stringed instrument of Russia, recently rendered the following program with exquisite artistry:

Part I

1. *Orchestra.*
   (*a*) *Kamarinska .....Pagoreloff*
   (*b*) *Jocelyn .....Godard*
   (*c*) *Butterfly Waltz.....Andreef*
   (*d*) *Hopack .....Moussorgsky*
2. *"Ah, Fors e Lui," from "Traviata," Verdi*

Miss Case.

3. *Balalaika Solo.*
   (*a*) *Humoresque .....Dvorak*
   (*b*) *Valse Mary.....Pogoreloff*

Mr. Pogoreloff.

4. *Russian Folk-Songs.*
   (*a*) *Czarina.*
   (*b*) *Sunrise.*
   (*c*) *Sitting on the Rock.*
   (*d*) *In the Forest.*
   (*e*) *Sun, Cease to Shine.*
   (*f*) *Jailer's Song.*
   (*g*) *Beerberry.*

Part II

Serenado .....Pierne
Faun Waltz .....Andreef
Album Blatt .....Grieg
Kol-Nidre .....Bruch

Orchestra.

O, Thou Billowy Harvest Field, Rachmaninoff
But Lately in Dance I Embraced Her, Arensky
Thy Hidden Gems Are Rich, Rimsky Korsakoff
Es Blinkt der Thau.....Rubinstein

Miss Case.

Balalaika Solo:
Valse .....Chopin
Selected.

Mr. Pogoreloff.

Russian Folk-Songs:
Night.
Mosquito Dance.
Volga Boatmen.
Shiny Moon.

THE BARRÈRE ENSEMBLE

The concerts of the Barrère Ensemble of wind instruments consist of musical selections neither complex nor puzzling. The personnel of the Barrère Ensemble, as it was heard in February, consists of one flutist, two oboe-players, two clarinetists, two French horn-players, and two bassoonists, with Miss Florence Hinkle, soprano, and Mr. Charles Baker at the piano.

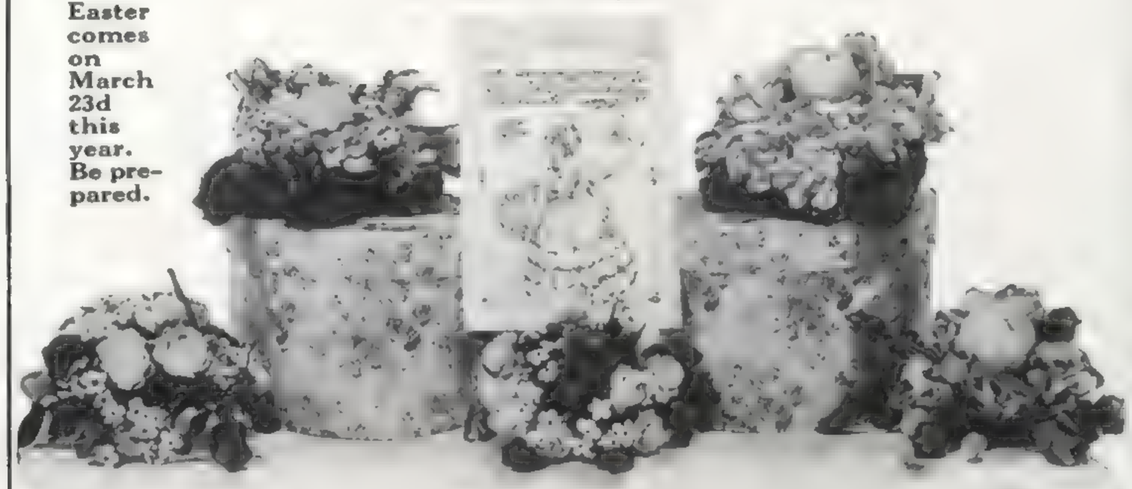
The orchestral selections of the program included four movements of Gounod's Little Symphony; the Octuor, op. 20, by Sylvio Lazzari, and the Introduction and Menuet of the Suite Gauloise, by T. Gouvy.



Clever Things *for* Easter

"Fain I'd write a sonnet
To my lady's Easter bonnet,
But she is twice as sweet
As any rose upon it."

Easter comes on March 23d this year. Be prepared.



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Miniature Bows to match the Wreath and Nosegays, $1.25 per pair.

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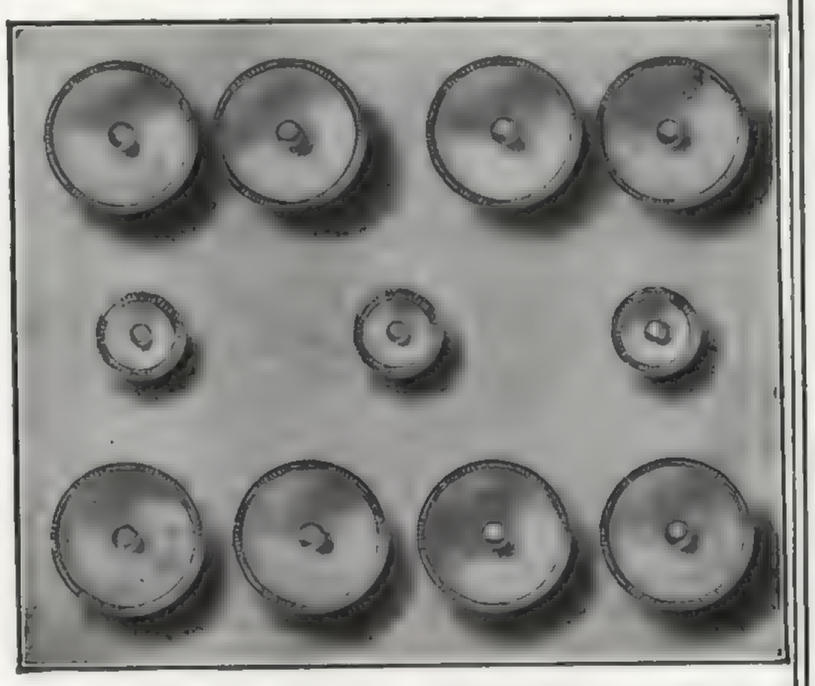
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ART

CALENDAR OF EXHIBITIONS

New York.—Durand-Ruel. Little Pictures by Renoir, through February.
Folsom Gallery. William J. Glackens, March 3 to 17.
Knoedler Gallery. Paintings by American water-colorists, March 3 to 15. American Water-color Society, English gardens by Mary Helen Carlisle, March 3 to 15. Paintings by the dog painter, Percival L. Rosseau, March 1.
Macbeth Gallery. Pictures by Americans, indefinitely.
Montross Gallery. Henry Golden Dearth, to March 8. Ten American Painters, March 12 to April 5.
Kraushaar Gallery. Through February, Paintings by Zuloaga. Paintings by George Luks, the latter part of March.
Little Gallery of the Photo-Secession. Photographs by Alfred Stieglitz of New York.
Sixty-ninth Regiment Armory. International Exhibition of Modern Art, to March 15. Henry Reinhardt. Portraits by well-known portrait painters, from March 1 to 15.
Fischer Galleries. Portraits by Hubert Vos, to March 1.
Metropolitan Museum of Art. The Morgan Collection of Paintings.
Philadelphia.—Pennsylvania Academy of Fine Arts. Annual exhibition, to March 30.

ART NOTES

WILLIAM J. GLACKENS, one of our most serious and individual painters, in commenting upon American painting recently, declared that it was without the national element.

"We have not yet," he said, "evolved a native art," and added that this could come only with continued growth. The art of France is our inspiration as, in fact, it is of the world. If this is true of the regular easel picture that is old almost as the country, then it is particularly true of our mural painting, for it is not so long ago that the late John La Farge made the first sketch for the church of the Paulist Fathers at Fifty-ninth street, the first mural painting of any significance in this country.

This truism was illustrated once again by the exhibition of the Architectural League which closed its doors to the public at the Fine Arts Building on February 22 last. Here our mural painters were represented in force. One room, indeed, was devoted to the work of students in the American Academy in Rome. Practically everywhere in this show, in the exhibits of architecture as well as those of painting and sculpture, the spirit of classicism as regulated by academies, was uppermost. Our architects as they have grown more competent have become more and more servile to tradition. Following the inspiration of the Eiffel Tower, they build that very modern structure, the skyscraper, of iron, and they cover it with a gaudy, ill-fitting coat cut in the Gothic or Renaissance style. As much as possible, they avoid originality, though the saving grace of practicality must be granted them; indeed the practical demands of their clients has made their art the most practical in the world.

The mural painters of the Architectural League Exhibit are with their architectural brothers in spirit. They, too, are practical; they, too, are academically classical; they observe the traditions of mural painting as though these were a pale beyond which there was no art. Whether this is true or not is a question that time alone can answer. Considering humanity as faulty, led this way and that by the decrees of passions or of emotions, the art of our mural painters is a thousand times superior to it. In its particular way it is faultless, a child rigidly obedient to its parent, which parent happens, in this case, to be very old and very dignified and very respectable; a parent to whom numberless sons have bowed in reverence and under whose surveillance, with or without the rod, they have secured, at the very least, worldly success. Moreover, this parent has, by ignoring the impulsive individual, preserved the family better than it is ever preserved in real life. The academical family is a large one and a powerful. It is even more—it is a beautiful family.

The members of the family in this country are particularly representative—perhaps because of the strain of Anglo-Saxon blood with which they are imbued and which naturally is conservative and cold. Our Puritan forefathers, who denied nature as much as nature would allow, are certainly models for the majority of our mural painters, who, at the Architectural League, kept pace with the architectural exhibits. They were grandly and rigidly abstract, they borrowed little or nothing from nature; they never permitted those impulses usually ascribed to youth to run away with their good sense. Thus, being always safe, they were always successful. Particularly is this so of the work of the students of the American Academy at Rome which created interest because it was astonishingly capable and astonishingly without a breath of the modern spirit, which, as can be seen at the International Exhibition of Modern Art, is beginning to blow a gale over the surface of the earth.

ZULOAGO AT THE KRAUSHAAR GALLERY

The Sorolla craze touched its zenith some time since. For an obvious enough reason, Sorolla's second exhibition in America was held in Chicago. The boxes containing the canvases of this show passed through New York unopened. Shown in Chicago, the pictures excited little comment and nothing like the wave of enthusiasm with which they were greeted here. Chicago had doubtless been prepared.

Rather unfortunately, Zuloaga followed Sorolla at the Hispanic Museum. His exhibition came as a calm after a storm.

(*Continued on page* 108)

ANDREW ALEXANDER

NEW YORK

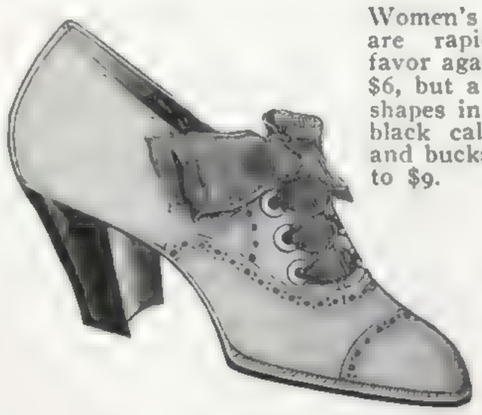
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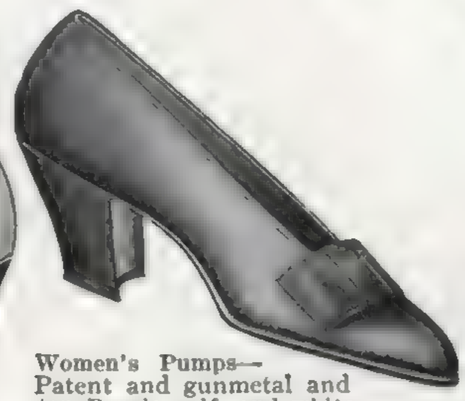
Women's Oxford shoes are rapidly coming in favor again; as illustrated $6, but a large variety of shapes in Patent, tan and black calf, white canvas and buckskin—ranging $3 to $9.



Women's Patent calf button with tops of gray buckskin $7. Others at $5, $6, $8, and $10—others with tops of black cloth or kid $3 to $12.



Women's white buckskin boots, as illustrated $8 — other button styles at $5, $6 and $7. Lace, $7 — Canvas, $3, $4 and $5.



Women's Pumps—Patent and gunmetal and tan Russia calf, and white buckskin, hand sewed $7—others at $3, $4, $5 and $6.



Women's Colonial shoes; as illustrated, hand made of Patent, tan and black calf $8—other styles at $3 to $7.



Women's Spring walking boots, light weight calf and kid. Shoe illustrated is hand sewed turn soles $6 — other styles $3.50 to $9.

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ART

(*Continued from page* 106)

The public, resting from its rush to the Sorolla show, and feeling, moreover, that it had been more rash than wise, treated the Zuloaga pictures with its customary phlegm. In comparison with its predecessor, the Zuloaga show was a failure. But it was a failure only from the point of view of attendance. Sorolla, the greatest American success in art from the point of attendance, was a failure in point of real, lasting impression. His exhibit was an oratorical success; its rhetoric took people off their feet; its flourishes fooled them; but this for a time only. The reaction came in quiet afterthought and with it, inevitably, came resentment. Exactly the same thing occurred in Paris in 1905 or 1906 when Sorolla's sensational rhetoric was followed by Zuloaga's serious art. People stampeded to the first exhibition at *La Salle Petite*; they were slow in attending the second. But the second was built upon a sound foundation and the first—well, the first was sensational, and sensations are things of a moment.

There are three pictures by Zuloaga at the Kraushaar Gallery. They are "The Hermit," "The Fan," and one of his most successful pictures—"The Spanish Dancer." The people who came to see that picture, and these were not a few, stood long before it. It is a seriously decorative work, not without a relation to life, though it is regulated by lines and colors and arrangements that are not inspired by the laws, if there are any, of life. It is one of those pictures, however, before which we feel that the artist leans a little in the direction of the art that is spelt with a capital A. And yet, for all its decorative intention, it is not without that realism that no really great art may neglect.

Portraits by the realistic romanticist, George Luks, are to follow those of Zuloaga at the Kraushaar Gallery. One may expect to see, then, pictures in which truth is made a god, tempered by the American's personality, which is more or less romantic.

PORTRAITS AT THE KNOEDLER GALLERY

The second annual exhibition of the National Association of Portrait Painters was held for two weeks at the Knoedler Gallery. More than anything else it was a display of ability. The central positions on three walls were given respectively to John W. Alexander, the President of the National Academy of Design, for his portrait of a young woman holding a string of pearls in a manner that greatly enhanced the decorative design; to William M. Chase for the portrait of R. U. Johnson of the Century Company; and to the late Robert MacCameron for a portrait of Don Quixote which belongs to the other, the better, side of Mr. MacCameron's art.

The exhibition included the work of twenty-six well-known portraitists, two of them foreigners, Zorn and A. de la Gandara. The latter presented his now familiar portrait of Mrs. Frances Roche, which was one of the hits of the International Portrait Exhibition held in the American Art Galleries about ten years ago. Zorn was represented by his portrait of the late Vice-President Sherman, painted shortly before his death. It is a very disappointing work, shallow and superficial and scarcely lifted above the level of mediocrity by the daring assurance of the brushwork.

The exhibition as a whole was not edifying. That may perhaps be due to the demand of the sitters who, it is well known, are the greatest drawbacks to great or even good portraiture. Robert Henri with his "Lady in Black" and George Luks with his "Portrait of C. W. Kraushaar" were apparently the bravest of the twenty-six painters represented.

In other galleries at Knoedler's, which now have taken on the proportions of a regiment, were shown drawings by that delightful humorist, Thomas Rowlandson. These are far more significant documents of the temper of the England of his time than are any of the ideal portraits, inspired by Italy or France, that came from the brushes of such of his more famous contemporaries as Reynolds, Raeburn, Romney, Hoppner, and Gainsborough. There were also sixteen paintings by Louis Kronberg, who has idealized the ballet girls of Degas, rather discarding the truth for which the Frenchman's figures stood. Lastly there was held here the fourteenth annual exhibition of the American Society of Miniature Painters.

This last, from the point of view of craftsmanship, was an unusually interesting show. It consisted of one hundred and sixteen miniatures, which were the works of sixty-four artists. "A Portrait of an Old Man," by Mrs. Adelyn Bushnell, possesses characteristics of originality and carries with it an effect of mystery that is not often obtained in these delicate, gem-like paintings. Miss Bertha Coolidge, in her "Portrait of Mrs. Buckley" also achieved no small success. "Gerhardos Vos," a pleasing boy picture by Mrs. Jean Mitchell Laurence, was especially admired. Among other attractive works were "Little Miss Brown," by Miss Helen V. Lewis, "Mrs. Bennett and Child," by Mrs. Alice R. Marsh, a nude entitled "Bubbles," by Mrs. Emily Drayton Taylor, "Mrs. Bertha Cushing Child," by Miss Mabel R. Welch, "Laura," by Mrs. Katharine Smith Myrick, "La Petite Brodeuse," by Mrs. Elsie Dodge Pattee. Particularly interesting were works by Martha Wheeler Baxter, Alice Beckington, Helen Winslow Durkee, Bernice P. A. Fernow, Harry L. Johnson, Lydia Eastwick Longacre, Alice R. Marsh, Ethel Frances Mundy, W. Sherman Potts, Ethel Felder Webster, and William J. Whittemore. This exhibition was one of the most distinctively feminine of the season; of the sixty-four artists who entered their paintings most were women.

ART UPSIDE DOWN

Fifteen pictures by Paul Dougherty, marines all of them, at the Macbeth Gallery attracted much attention. Two of them, "Mussels" and "Barnacles," were painted in a spirit that must have been incited by the art of those followers of Cezanne, who are attempting to turn the field of art upside down. These two pictures had, as a matter of fact, greater virility than any of their neighbors. They were not particularly beautiful in color, nor yet in line, and they were a little too superficial to be entirely successful, but they seemed to show that Mr. Dougherty has once more dug down to nature in an attempt to paint something beside the customary picture, the polite work of art.

THE ART OF GARI MELCHERS

There were fifteen pictures by Gari Melchers on public exhibition for a short time at the Montross Gallery. They were of a "Fencing Master," of "Christ and His Disciples at Emmaus," with the disciples dressed in the clothes of the present time; several were church interiors, and most of them showed the influence of the Dutchmen under which Melchers worked early in life. "The Sisters," the property of Hugo Reisinger, was interesting decoratively and colorfully; this is true, too, of his "Madonna of the Fields" done in tempera. The "Morning Room" depicts a woman standing in the sunlight which streams through a window, and back further in the room is a seamstress at work; the blue and white of her dress and apron show against a gay wall paper.

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FROM A FRENCH PERFUMER

Nothing is more appealing than the intangible sweetness of a delicate sachet or perfume which suggests sprigs of lavender, lilies-of-the-valley, or the perennial loveliness of rose leaves. It should be nothing more than a suggestion, however, for a perfume that is too insistent or cloying sweet one tires of rapidly.

A new perfume has lately been imported from a famous French firm whose latest and most exquisite production it is. The bottles, marvels of artistic detail, cost $6.75, and little boxes containing satin-covered sachets sell for $3. The latter are the very newest thing in perfumery conceits. Three little boxes are put up in one cover like a series of tiny address books and within are the little satin sachets, each marked with a tiny Dresden china label.

Another novelty from the same house is a gold-plated vanity case, the lid of which is backed by a mirror. It contains separate receptacles for powder and puff. This is a most practical idea, as in many cases the powder fills the puff and spills all over the clothing. In these new cases the powder is strongly perfumed and compressed into a hard cake. Price complete, $3.75. "Refills" of three cakes of powder and a puff sell for $1.85. These are not to be confounded with cheaply finished and poorly constructed boxes, as they are of the finest make, and in point of finish, give the appearance of a jeweler's production.

A novelty recently offered in perfumes has a very pungent odor suggestive of rose geranium and acacias. This is not an imported production, as the price is only $1.50 a bottle.

The woman who is skilled with her needle may fashion sachets by the dozen by filling dainty squares of satin with cotton batting, between the layers of which fragrant sachet is thickly sprinkled. A bottle of the best Florentine orris boasting four times the strength of the ordinary powder sells for $1.25 a pound; this is one of the best mixtures obtainable. At the same shop particularly strong and permanent sachets are to be found in the various violet scents, in heliotrope, rose, orchid, and clover, for 50 cents a small jar. For the lovers of the violet, a sachet can be bought in which the natural odor of one hundred pounds of fresh violets is condensed into a bulk of an ounce. Despite the fact that a sachet fragrance is fleeting after exposure to air, this concentrated sachet is guaranteed for six weeks.

FOUND: A GOOD MANICURIST

So often it is necessary to give several manicurists a trial before the right one, who leaves the hands in a soft, well-groomed condition, can be found. Recent experience justifies the recommendation of one establishment where perfect hygienic conditions prevail, and where the accessories are such as will appeal to the most fastidious woman. The charge is 75 cents a treatment, and many of the excellent preparations put up and used here are for general sale. Emery boards are 25 cents a box; orange sticks 5 cents each; a soothing, healing cream for the cuticle and hands, 50 cents; a cosmetic and nail powder sell for 50 cents each; liquid soap, 50 cents a bottle; and there is a lotion to remove all stains under the nails or about them.

When the finger nails are kept in perfect condition and do not require complete manicuring it is sometimes desirable to produce an instantaneous polish. For this purpose there is a liquid put up by the same shop to be applied with a camel's hair brush before rubbing the nails with a polisher. Price, 50 cents.

CARING FOR THE FOOT

Strangely enough, many people do not avail themselves of the services of a competent foot surgeon when suffering from painful, feverish feet which must bear the burden of the whole body. Anyone who has suffered in this way will be glad to hear that the nerve tension and discomfort may be relieved by the expenditure of a merely nominal sum. Given a clever manipulator and skilled chiropodist, and women who have suffered torture are freed from pain in an incredibly short time. There is a foot tonic that cools, soothes, and rests the feet, however tired or aching they may be, and that costs $1 a bottle. It allays inflammation, reduces swelling, and removes the tension, which runs from the feet through the whole body and even leaves its impress on the face, by removing lines and furrows of pain. The healing ointment is good for all skin affections, including dried, hard, or parched feet. Price, 50 cents. In addition to these hygienic preparations, there is a powder that sells for 25 cents that also affords relief for tender, tired feet, and proves invaluable in cases of cuts or burns.



"Preserved"
VIOLETS
From Bohemia
$2.50
the bunch
Prettily boxed
Exp. paid

With all their delicious odor and beauty.

Worn by New York's fashionable set

See other descriptions under Specialty Shops on page 17

SPECIAL EASTER GIFT BOXES EXPRESS PAID

Box A - $5.00

One Love Apples Nosegay	$1.00
One Wild Arbutus Nosegay	1.00
One Her Majesty's Nosegay	1.25
Three Bride's Maids Buds, Pink	1.50
One Wonderful Rose and Bud, Pink	1.50
If bought separately	$6.25

Box B - $10.00

One bunch violets	$2.50
One Gardenia	2.00
One Dwarf Dahlia (Azure Flume)	1.25
One Dwarf Dahlia (English gold)	1.25
Five buds ("cochet" pink)	2.50
One "Preserved" Rose Bud (pink)	1.50
Orchids and Lily of Valley	2.50
One Crabapple and Heliotrope	1.00
If bought separately	$14.50

All prettily boxed in separate boxes. Your card enclosed if you wish.

AUSTRO-HUNGARIAN CO.
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"IN my very low, short-sleeved gowns, I wear Kleinert's Full Dress shape dress shield. It has such a short flap it doesn't show.



FULL DRESS

"With other frocks I need other shapes of Kleinert's Shields.

"So I always consult

Kleinert's

Dress Shields CHART

"It shows just the Kleinert's Shield I need for each garment.

"Do as I do.

"Consult Kleinert's Dress Shields chart at the Notion Counter."

MODART CORSETS

"THE IMPROVED FRONT LACED"



Sketched from life with corset lines subsequently drawn in

Model F-432, Price $6.50

Other Models from $5.00 to $40.00

Snug in hip with plenty of room for diaphragm, Model F-432 Modart Front Laced Corset combines style and comfort.

It is comfortable to breathe in. It is comfortable to live in.

As the only real test of a corset's qualities is to try it on, we urge a trial fitting—there is no cost attached to it.

We will gladly abide by the result—the comfort—the style—the fit—are impressive.

Briefly—the woman who tries on a Modart generally buys it.

FOR SALE ONLY AT FIRST CLASS STORES

MODART CORSET COMPANY

New York Office at 17 East 45th St. **Factory, Saginaw, Mich.**

Makers of High Class Front Laced Corsets Exclusively

Mrs. Robert A. Miller
Robert A. Miller, Jr.

Robert A. Miller

Porto Rican Needlework

All our needlework is done by hand, in the Island of Porto Rico, by natives in our employ.

We shall gladly make to your order any article for you or your home.

Robert A. Miller
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Representatives in many of the larger towns in U. S.

BERTHA



GOWNS

TROUSSEAUX
Novelties from Paris
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NEW YORK



"Indeed There Is a Difference!"

Leave it to the judgment of your guest—to your *own* sense of taste—and prove how *big* a difference there is between

Heinz Baked Beans

—which are *oven-baked*—and the ordinary canned beans which are merely boiled or steamed.

Truly, there's no comparison. The reason why Heinz Baked Beans are such prime favorites among the

57 Varieties

—why they are the choice in millions of homes to-day—is because Heinz Baked Beans are the very choicest selected beans, baked in the old-fashioned way till they're so tender and flavory that the palate can't resist them. They've far more nutriment, too. And Heinz Tomato Sauce, known the world over, adds a zest beyond description.

The United States Government forbids the use of the word "Baked" on the tins of beans that are not baked. Heinz Baked Beans are baked and labeled "Baked."

There are four kinds of Heinz Baked Beans:



Heinz Baked Beans with Pork and Tomato Sauce.

Heinz Baked Pork and Beans without Tomato Sauce—(Boston Style).

Heinz Baked Beans in Tomato Sauce without Pork—(Vegetarian).

Heinz Baked Red Kidney Beans.

Others of the 57 Varieties are:

Tomato Ketchup, India Relish, Euchred Pickle, Chili Sauce, Mince Meat, Peanut Butter, Grape Fruit Marmalade.

H. J. Heinz Co.

HEINZ

Over 50,000 Visitors Inspect the Heinz Model Pure Food Kitchens Every Year

DRAWING *the* CORSET LINE

Three Representative Spring Designs That Illustrate the Latest Distribution of Feminine Anatomy

THE fundamental principle which guides the making of the present-day corset is the fitting of it in accordance with the needs of the individual figure, that is, for correction or development, and to harmonize with the muscular swing of the body. The result of this corseting is a new type of figure.

Though we hear of the "lazy poise," the "natural figure," and the like, the ideal figure of to-day is neither natural nor essentially feminine; it calls for the slender, straight hips, the flat back, and the small bust of a boy. Corsets have reached an extreme in length that we should have thought impossible some years ago. Paradoxical as it may seem, the uncorseted-effect models are the longest of all.

PARIS GOES TO EXTREMES

Naturally Paris was first in the field with the pliable tricot models and the *pantalon* styles. The fad for the uncorseted effect was carried to such extremes that tricot and elastic webbing were made up to stretch horizontally. The next step was the introduction of the extremely low-cut or girdle corset, which was succeeded by slightly higher models with flattened hips and increased waist measures. Finally the inevitable occurred, and smart women were dismayed to find themselves with flat hips and a large waist, with a diaphragm developed out of all proportion and beauty, and with a very unsightly accumulation of flesh below the corset line on the thighs owing to the downward pressure from the hips.

THE UNBROKEN LINE

That these unsightly prominences have been made to disappear or have been rendered less obvious is indicated by the specific changes seen in the spring corset models. First, these will have a decidedly flatter cut over the waist-line and abdomen; then there will be a firm waist-line, not apparent in the figure line, but just to anchor the corset; there will be sufficient hight above the waist so that the corset may come up under the line of the brassière; last of all, there is the ultimatum—an unbroken line from bust to knee. If the flesh has to go somewhere in the flattening of hips and back, it would be better to have a slight curve and even a trifle of latitude in hip measure rather than disproportion.

This is the real corset situation for the coming season, and the unbroken line is the keynote. As far as possible, we must be flat in the hips, but not at the expense of the sweeping line; large in the waist we shall continue, but without a too obvious diaphragm. These may at first seem rather trivial and unimportant changes, but one has only to look at the new models to see at once that they give an entirely different and infinitely more harmonious outline than those of last season.

THREE SPRING MODELS

Of three of the latest models, there is one that gives the uncorseted effect—the "supple poise." It is a long, a very long model, made of a new French fabric, *la souplesse,* on the nature of a tricot, but, though conforming to every breath and motion, it is non-elastic, and gives a firmness and beauty to the figure that is often lacking in the too pliable tricot. Another point of excellence is the presence of a high and not too decided waist-line which is of great practical effectiveness in controlling the abdomen and hips. The combination of non-elasticity with firmness is strikingly illustrated by this model.

The second model is also entirely new, and although a very effective reducing corset, it has the long and attractive lines which are usually the special copyright of the slender figure. A strong, closely fitting belt is brought well up over the abdomen and its top line is cut away in a sweeping line from which its name, the "V Belt," is taken. This construction is quite unique, and besides making it impossible for the corset to bulge or ride up, it apparently lessens bulk, and gives a peculiarly graceful hip sweep. Nothing could be more unlike the ordinary stout-figure corset, yet it effectively molds a heavy figure into smart lines.

The third model shows the latest development in the new plan of normalizing the entire figure. A long, V-shaped front gives the desired flat shape from the waist-line over the diaphragm, and the long sweep of the hip with the suggestion of a curve is typical of the new method of more equal distribution of the flesh.

THE GENERAL EFFECT

The effect of all these models is first of all ease and comfort. One is reminded of the present French craze for the "lazy poise." The second feature is the outline of the form from shoulder to knee. And the fact that the waist measure is quite considerably smaller, although there is no decided waist-line, must be registered to the credit of the flat front. The clever American corsetière who designed these models well expressed their value by summing up their qualities in these words: "Just rub out the lines of the bones, and you have the ideal figure."



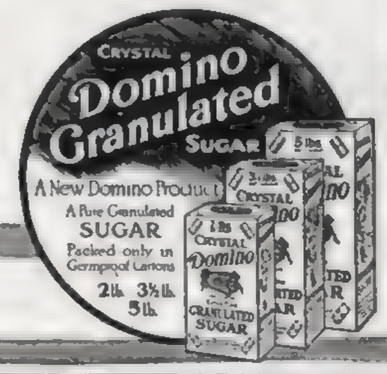


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Scrupulous cleanliness at every step of manufacture insures its wholesomeness.
The carefully sealed package safeguards the cleanliness under which it is made. And the last touch of perfection is added by the dainty, easy-breaking shape.

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Call at the Government of Porto Rico Exhibit, 569 Fifth Ave., N. Y., or send 4c postage for a FREE sample of this high quality Porto Rico Coffee.

Every package bears Guaranty Seal of Porto Rico Association.

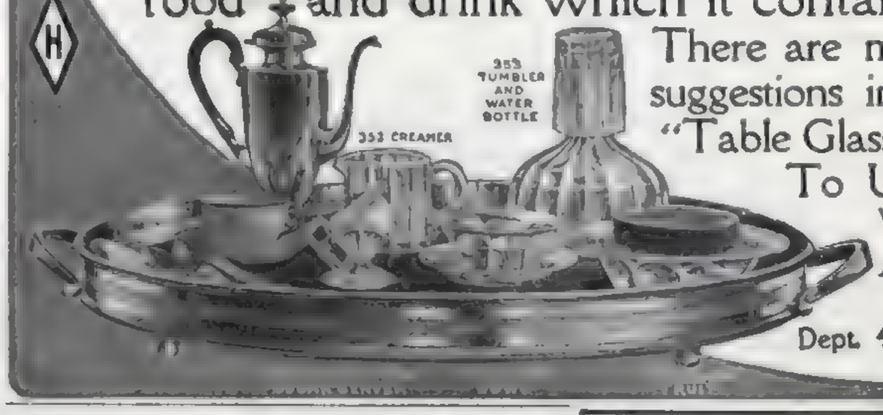
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with its shimmering glints of light and its suggestion of purity and refinement, seems actually to lend a delicate savor to the food and drink which it contains.



There are many useful suggestions in the book "Table Glass and How To Use It."

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Coffee Pot
Percolator
No. 8293

The Name is the thing of Importance in Selecting a Coffee Percolator

EVERY woman is acquainted with the principle of making coffee in a percolator; but, as in everything else, quality must be considered in the purchase. The name Manning-Bowman is assurance of quality—in the percolator itself and likewise in the coffee it makes. It identifies the product of the manufacturer who developed the principle of percolation in coffee making. Manning-Bowman percolators, starting with cold water, will make coffee of a much superior flavor as quickly as ordinary percolators that require hot water to start. In all the various styles of pot and urn percolators of this famous make are to be found the most advanced ideas. Made in over 100 styles and sizes.

Alcohol Gas Stove Chafing Dishes with "Alcolite" Burner

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Made in copper, nickel plate, silver plate, aluminum.

Early Spring Offer

RIVERVIEW CHAIR

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$6.00 WITH CUSHION
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Every reader of VOGUE should have at least one of these comfortable and "homey" chairs. Fitted with magazine pocket, arm rest and a cushion of downy silk floss covered with denim, it is the last word in comfort and serviceability.

The RIVERVIEW is the most popular model ever offered. It will suit you, **absolutely.** Stained any color ($1.00 extra), it harmonizes with any surroundings.

Our handsome, new illustrated catalogue, full of information regarding the use of willow furniture in the home, mailed free. A postal will bring it.

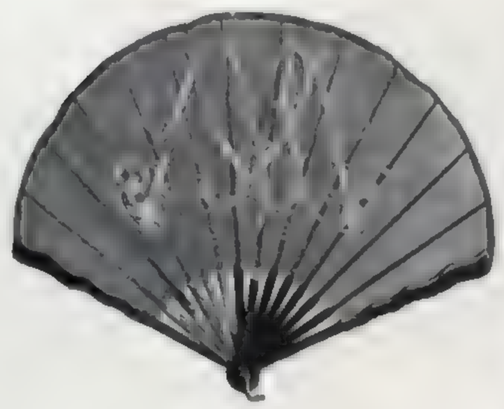
MINNET & CO.
Manufacturers of High Grade Willow Furniture
368 LEXINGTON AVE.
Bet. 40th and 41st Streets NEW YORK



Without Cushion
$5.00

AS WORN IN PARIS

AMONG the latest Paris novelties are two original fans that have just been created by Duvellroy, and that are shown in the illustrations on this page. The one pictured at the top is of black net, mounted on tortoise-shell sticks, and is simply ornamented by a large monogram formed of interlaced letters of crystal beads. This monogram runs from top to bottom of the fan and almost entirely covers one side. As the fans are of necessity made to order, net of any color may be selected as a corresponding or contrasting background to the crystals of the monogram. An exquisite one recently designed was of shell-pink chiffon, with sticks of mother-of-pearl and a monogram spangled in crystal.



The personal touch in a monogram spangled upon a net fan

Lovely and useless, save as the most charming of ornaments, is the second fan illustrated here. This is composed of the long tail-feathers of a white peacock. This season, by the way, peacock superstitions have vanished, and the feather is in demand as a trimming for hats, and as a motif for embroidery for gowns and designs for jewelry. The sticks of the fan are of mother-of-pearl delicately carved in the form of ostrich feathers, with each curve and flue of the feather most accurately rendered. The upper sticks upon which the peacock feathers are mounted are so narrow and thin as to be quite invisible.

JEWEL LORE

A large stone such as an amethyst or a sapphire seems now to have taken the place of the jeweled watch on the chain bracelet. A new bracelet that showed this departure was composed of two rows of medium-sized diamonds, edging a center row of sapphires of the same size. This fastened with an invisible clasp and a large, square-cut sapphire of watch size, ornamented the middle of the band.

White velvet is used in lining chain purses of small seed pearls. The velvet side is placed next to the stones, and this imparts an added richness to their luster.

Heavy, acorn-shaped ornaments, an inch and a half in length, composed of alternating rows of pearls and diamonds, are hung from single-strand, pearl necklaces, weighting them in the center to a decided point; the necklace is of sufficient length to allow of the ornament reaching just to the outlining edge of an evening gown.

PAUCITY OF HAT TRIMMINGS

Hats, according to the manufacturers, who bemoan their lot, are to be as unadorned as during the last season. A quill of ribbon or tulle, a stiff cockade, or a single spray of osprey or cock feathers is placed directly in the front or at the side of the hat, and there is nothing more.

The trimmings, if a term so elaborate may be used, show many fantasy feathers and quills made of silk and tulle. An ostrich feather, for example, was made of navy blue, accordion plaited taffeta. The edge was pinked in deep, irregular scallops and raveled. The rib of the feather was made of narrow, bright-colored straws, in red, blue, and yellow. This was wired, and curved in the shape of a full, Prince of Wales tip.

Smart little military cockades are made of twists of heavy, satin-covered cords, and are worn at the front of draped turbans. There are likewise displayed many bows of tulle. The new effect is produced by several folds of the transparent material wired to stand erect and perfectly flat. Usually the edges of these bows are finished with a tiny cording of straw.

For evening wear turbans of net are popular. In these a single fold of the tulle covers the top of the head and is finished by a full twist caught at one side of a bow of tulle or by a heron feather.

THE DOUCET SLEEVES

The newest sleeve in one of Doucet's models, which was designed for an elderly woman, showed a regulation leg o' mutton. It was decidedly full at the top, and was narrowed slightly towards the elbow, from below which it fitted snugly to the hand.

Sleeves of thin allover lace are much used in the new models, noticeably in two of the latest shown by Doucet. They are long, and are fitted in tightly at the hand in a crushed, buttoned cuff, and at the elbow are plaited to form the slightest suspicion of a puff. The lace from which they are made, whether worn with a black, white, or colored gown, is of a cream tint.

THE PLAIN AND SIMPLE SHIRT

Shirts are very smart this year. Crêpe de Chine has to a large extent replaced India silk; it is heavier, washes quite as well, and is more durable. One model of this material was made in plain shirt style, with the fronts and back tucked from shoulder to waist. Down each side of the front opening ran a wide, plaited frill of the crêpe de Chine, edged, as were the square sailor collar and the turnback cuffs, with an inch-wide band of plain, white net. A flat bow of black grosgrain ribbon, lined with the net, finished the V-shaped opening of the neck, and from there on, at intervals, oblong, pointed buttons of red enamel, not over an eighth of an inch in length, fastened the front, and formed the links for the cuffs.



A white peacock feather fan as lovely as it is useless



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What does the trade-mark on a dish tell you?

The trade-mark name "Homer Laughlin" means that the dishes bearing it were made in the largest pottery in the wor d, with 41 years of successful experience behind their excellence. It means graceful shapes dependable texture and artistic decorations. In short the trade-mark name

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Send for The China Book with interesting text and beautiful illustrations in color. It tells why some china is good and some poor. It also gives valuable suggestions on the selection and care of dinner ware. It is sent free.

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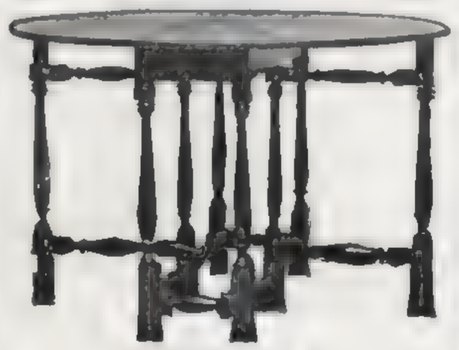
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Meadow-Gold Butter comes to you protected as a true delicacy ought to be—three times separately wrapped and sealed in a patented package.

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All built as honestly as their prototypes, all faithful reproductions of the finest examples in existence, all offered in the natural wood, for you to select your finish.

A WELL-SELECTED PIECE HERE AND THERE WILL ADD TO THE ATTRACTIVENESS OF THE HOME.

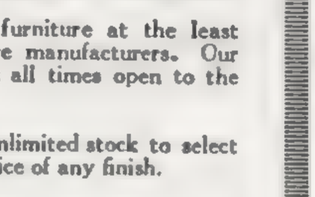
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The big demand of the year, as you know, is for comfort.

The Jackson, as you also know, has always been a comfortable car.

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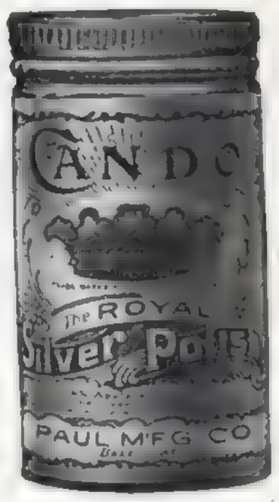
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ANSWERS *to* CORRESPONDENTS

VOGUE stands ready to fill the rôle of an authoritative, friendly, cultivated adviser, always at your service. Any reader can obtain from this department an answer to any question on dress, etiquette, social conventions, schools, smart equipments, entertaining and purchasing, by complying with the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer, will be published in VOGUE at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved to VOGUE.

(B) The writer's full name and address must accompany all questions asked of VOGUE.

(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please write on one side of their letter paper only.

To Mr. H. A. J.

WILL you please state for the benefit of a man in early middle life, the kind and quantity of clothes he would need while on a visit this summer with friends at their seaside residence? He wishes to avoid extremes, but to be presentable at all times without being burdened with too much baggage.

Ans.—For a week's visit we think a large suit case or valise will hold sufficient luggage. You should carry a dress suit, also a dinner coat if you like, which you should wear with a waistcoat to match; three dress shirts and collars; six negligee shirts and twelve collars; white canvas or buckskin shoes; one pair of pumps. You can wear the plain Oxfords you arrive in during the day, but you must have pumps for the evening. Take a sufficient quantity of underclothes, pajamas, ties, socks, etc., and a straw or Panama hat.

The things mentioned are essentials. If you do not know whether or not your host dresses for dinner it is the best policy to assume that he does. It would be well to add several pairs of white flannel or duck trousers, a bathing suit, and special shoes for golf and tennis.

It is well to avoid all conspicuous jewelry, as it is usually tabooed by men of good taste.

MEN'S AFTERNOON AND EVENING DRESS

To Mrs. T. B. F.

Please give me the details of afternoon dress for a man?

Ans.—For afternoon dress, with a cutaway coat, a man may wear either striped gray trousers or trousers to match the coat, though the gray trousers are more usual. The waistcoat should match the coat, and a narrow band of white piqué may be worn inside the waistcoat. We think the best style tie is a four-in-hand, although Ascots are sometimes worn. A white shirt should be worn, and we consider a high, straight collar or one with small wings better style than the high-banded, turnover collar which is worn with sack suits. Patent leather boots with kid tops or low patent leather shoes are correct. With formal afternoon dress, a top hat should be worn, but when wearing an overcoat over afternoon dress, a derby is permissible. If, however, afternoon dress is worn without a coat, a top hat should always be worn. The correct gloves are heavy white kid or gray suède. A fine watch chain, with not too large links, should be worn, and no other ornaments except the usual cuff links, studs, and a good style scarf pin.

To Mrs. A. H. S.

Please tell me what is the correct shoe to wear with the dinner coat and also that which is worn with evening dress at dances or at the theater?

Ans.—Men should wear patent leather pumps with dinner jackets and evening dress, although sometimes with a dinner jacket low patent leather shoes are worn instead of the pumps, or even patent leather button boots; but at dances, of course, pumps must be worn.

With a dinner jacket, the high, standing, turnover collar is worn; with evening dress, a high poke collar or one of the new wing collars.

Alpine and Fedora velours hats are not worn at all by the best dressed men. With a dinner jacket a derby should be worn; with evening dress, a top hat.

To C. & S.

What sort of a guard or chain should be worn on a watch with a man's evening clothes?

Ans.—A man in evening dress carries his watch in the small pocket at the belt of the trousers, without chain, ribbon, fob, or cord. The watch itself should be a very thin one. There are watches that are made specially for this purpose.

To Mrs. P. E. E.

Will you kindly let me know what sleeve buttons and shirt studs are worn in mourning with evening dress or with a dinner coat?

Ans.—With a dinner coat, small, white pearl studs are worn, or imitation pearl buttons, or small baroque pearls—and cuff links to match.

With full evening dress wear small, white pearl studs—that is, real pearls or good imitation pearls—and white cuff links. The cuff links could be of white enamel or white baroque pearls. White enamel studs are also correct with a dinner jacket.

It is better not to wear conspicuous mourning with evening dress. We think it better form to wear white cuff links and white studs than black cuff links and black studs.

(*Continued on page* 118)

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The Juliet Glove is made in wrist and elbow length, $3 and $4 respectively. With each pair is given free a $1 jar of Juliet Paste.

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New York

ANSWERS *to* CORRESPONDENTS

(*Continued from page* 116)

To C. H. L.

1. What is the correct dress for the men of the wedding party at a church wedding, in a Roman Catholic church, with nuptial mass, at nine o'clock in the morning?

2. If the bridegroom's parents, two sisters, and younger brother come to the wedding, is it customary for them, while in town, to be guests of the bride's parents? If so, the house being small, would it be proper to entertain them at the hotel?

3. Who furnishes carriages, flowers, etc.; also what is the custom regarding gifts to the bridal party?

4. What positions should parents and relatives of bride and groom occupy in church during the ceremony? Also in what order should the wedding party, consisting of bride, bride's father, maid of honor, bridegroom and best man, and two of four ushers, go to the church, and how should they return to the house for the wedding breakfast?

5. How should invitations be addressed to a family (with whom the bride is not acquainted, but who are friends of her family) in which there are a mother, a father, three daughters, and two sons? What is the rule for invitations to more intimate friends?

6. How should the bride's lingerie, household linen, and silver be marked? What initials should her trunk and hand baggage have?

Ans.—(1) The groom should wear for a morning mass wedding the conventional morning coat, the cutaway of dark material with dark gray striped trousers, button boots with kid tops or of black calf and patent leather, wing collar and either an ascot of gray and white mixed design, or a lighter gray, flat four-in-hand.

The ushers or groomsmen wear precisely the same sort of dress as the groom, with a difference of tie only. The ushers all wear ties alike, often with scarf pins which have been given by the groom. Gray gloves, not too dark, are correct.

In the event of the bride wearing traveling dress, the same dress obtains for the groom and groomsmen as in the other case.

(2) The question as to entertaining the groom's family while in town for the wedding depends entirely upon the size of the bride's house. The groom's family would naturally elect to stay at a hotel, not as the bride's guests, unless she particularly wishes to offer them hospitality. This is not customary, although in no wise a breach of good form.

(3) The bride's parents furnish the carriage which takes her to the church. The groom sends the bouquet or prayer book of the bride, also the flowers for the maid of honor; the bride usually gives her maid of honor and bridesmaids each a present, not necessarily very costly. Sometimes it is a muff of marabou or chiffon which the maid of honor may carry instead of flowers; sometimes it is a pendant, a bracelet, or some piece of jewelry. The groom gives the ties and gloves, which should be glacé kid, not chamois, and the boutonnière—either a gardenia, a carnation, or a sprig of lilies-of-the-valley.

(4) The parents of the bride sit in the left front pew—those of the groom on the right, facing the altar. The ushers should arrive early at the church. The bride's maid of honor arrives immediately before the bride to avoid waiting in the vestibule, and the bride with her father, arrive last. The groom and best man reach the church in time to take their places at the altar a few moments before the bride starts up the aisle.

After the ceremony the bride and groom leave the church in the bride's carriage; the bride's father may take the maid of honor or she may go to the house with her parents in their carriage. The ushers drive together in a separate carriage or with the bride's father.

(5) Invitations should be addressed:
Mr. & Mrs. ————
The Misses ————
A separate invitation should be addressed to each son. All friends should receive a formal invitation.

(6) The bride's linen and silver should be marked with the bride's initials, such as M.L.S. for Marie Louise Smith, who is marrying Mr. Frank Jones. Her luggage may be marked M.L.S., but M.L.J. saves trouble in traveling, particularly in Europe where baggage is classed under initials for customers' examination.

GARBING THE SMALL BOY

To Mrs. J. B.

For my two little boys, aged respectively three and five years, I have several imported Russian blouses made of natural-colored linen, embroidered in red and blue. Please tell me what sort of bloomers or trousers should be worn with these blouses. Should they be straight or gathered at the knee? Should they be made of blue serge or white linen, or can you suggest some other materials?

Ans.—The newest trousers for little boys are straight and not gathered at the knees, and we think that with a Russian blouse they would be more attractive than the gathered ones. This is, however, only a matter of opinion, and your little boys may wear either kind.

Either linen or serge can be used for the trousers. If you could match the natural-colored linen of which the blouses are made, we think that that would be prettier than white trousers. If you cannot match the linen, blue linen and blue serge trousers would look next best.

HOW TO USE A TEA WAGON

To Mrs. L. B. M.

Kindly tell me when and how to use a tea wagon, and where to keep it when not in use?

Ans.—The dining-room is the proper place for the tea wagon to stand when not in use, or in a side hall—not necessarily in the living-room. Nothing should be kept on the wagon when not in use, least of all the tea cloth, which must be removed as soon as the wagon is moved away.

When in use a tea service should be placed on the glass tray, and cups and saucers, plates and tea napkins laid on the lower shelf. Copper kettles are quite correct, as is also a silver or a china one. If the latter is fancied, cups to match are best.

We think the best manner of utilizing a tea cloth on a tea wagon is to lay it over the top of the wagon and place the glass tray over it. The linen shows through, and this allows of your using a valuable tea cloth, for there is no danger of staining it.



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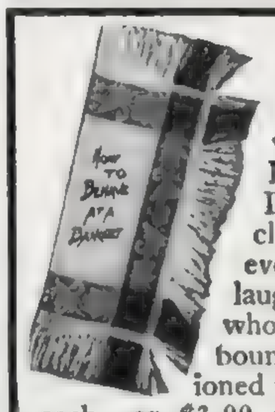


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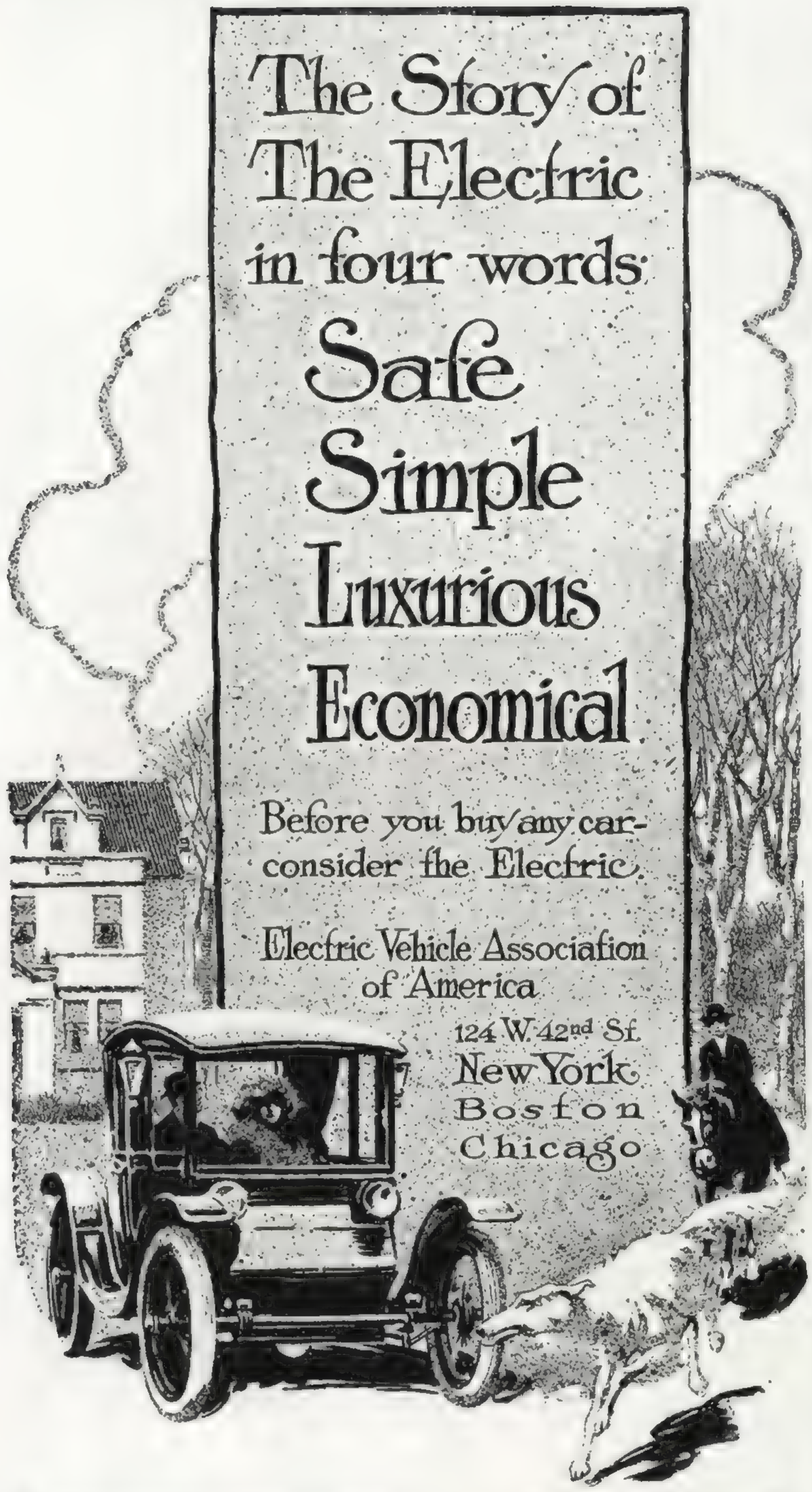
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Thread & Thrum Workshop
Auburn, New York

AS SEEN BY HIM

(*Continued from page* 35)

they produce lounge clothes of the most attractive kind not exactly ready-to-wear, but available in a few hours. Thus one is saved the time involved in making repeated visits to the tailor. Nor is there any danger that these clothes will not look well in their way. American tailors are quite up to the mark. Two years ago, I remember, an American who lives much abroad told me quite seriously that he could not see how any decent man could wear ready-to-wear clothes made in this country, and retain the slightest self-respect. I could not help smiling, because it would have been much better if he had patronized one of the establishments at which he sneered than the London tailor who made the garments he wore that day. It is true that there is the danger that lies always in buying these almost ready-to-wear clothes—the clerk at the office of your man of business may wear exactly the same model, perhaps a little cheaper and more pronounced.

THE ABSENCE OF SARTORIAL "STARCH"

However, the interesting fact remains that we have taken the "starch" out of our attire, and I fear this laxity in dress tends also to a similar condition as regards manners. As yet, I have not seen men rush in to a dance dressed in tweeds or flannels, but as we have had any number of afternoon affairs, I live in daily dread that this may occur at any moment, especially if the term "informal" could be made an excuse. The *thé dansant* originally was a pretty idea, but the modern "ragged" afternoon dance is quite another thing.

Those of us who stop in town over Sunday do put on our top hats and our morning coats to go to church and for afternoon calling, but even this last remnant of the old order is going out. We call no more, we pay no attention to the etiquette of card-leaving, and, as a rule, we rush out-of-town on Saturday.

It may or may not be the motor that is causing all these changes, but whatever it is, it is high time to call a halt. If we go about in the afternoon in rag-bag attire and wear dinner coats and black ties to the play, if we are to abandon the gospel of clothes and go about seeking strange gods, we will soon arrive at a state of social anarchy.



A NAPOLEON OF THE ART WORLD

(*Continued from page* 41)

wife of Lucas Spinola. The Museum Bulletin states that "the lady represented is believed to be the Marquise de Spinola." However that may be, it was painted during that stay in Genoa in which the Flemish painter assimilated so much of the depth and resonance of color that characterized the work of Titian. Robert Rich, second Earl of Warwick, was the eldest son of Lord Rich (created Earl of Warwick in 1618) and his wife, Penelope Devereux, the "Stella" of Sir Philip Sydney's poems.

Rembrandt's portrait of Nicolaes Ruts is familiar to us. It was shown in the Hudson-Fulton exhibition at the Museum. In the Hudson-Fulton exhibition also were the two landscapes from the brush of Hobbema shown here. The Infanta Maria Theresa, who married Louis XIV when she was twenty-two years of age, is shown in a portrait by Valasquez that is one of the rich pictures of the collection. The "Portrait of a Child," by an unknown artist of the Spanish School, is an exceptionally delightful work, both in clarity of color and force of execution.

SIXTEENTH CENTURY FRENCH ARTISTS

The French painters of the sixteenth century, who, since the Doucet sale showed the way, have come back into that popularity that truly belonged to them, are represented by a number of works in which it will be seen that in spite of the frivolity which helped to estrange us from them, they were sincere men and master craftsmen. There is a portrait by Carle Van Loo, of Madame de Pompadour in a rustic costume which, for a time, caused the picture to be called *"La Belle Jardinière"*; there is a painting by Maurice Quentin de la Tour of Madame de Mondonville—the star of the Doucet auction. There are likewise Greuze's *"La Dévideuse"*; a portrait by Drouais of Mademoiselle Helvetius, who later became the comtesse de Mun; and there is Vigée Le Brun's "Marquise de Laborde," who was the wife of the celebrated banker of Louis XIV.

THE ENGLISH CONTINGENT

The famous "Duchess of Devonshire," by Gainsborough, a painting that again and again has raised a storm of questions, stands, though it is rather a striking portrait than a great one, at the head of the list of early English pictures. Gainsborough is represented also by a portrait of Mrs. Tennant and one of Lady Gideon. "Lady Betty Delmé and her Children" is a great example of the charm of the work of Reynolds—fine in color, wonderfully kindly in interpretation, and delightfully arranged. By Reynolds, too, is the "Duchess of Gloucester," in a rather theatrical pose explained thus by Walpole: "the picture of the fair widow leaning her head on her hand and looking upward as if for consolation and strength."

There is "Mrs. Scott Jackson (Lady Broughton)" by Romney; "A Lady Ironing," by Henry and George Morland, commenced by the father, finished by the son; "The Topham Family," by John Russell; the Godsal children, called "The Setting Sun," by Hoppner; "Lady Maitland," and "Miss Rose (Mrs. Bell)" by Raeburn; and "Miss Farren, Countess of Derby," by Lawrence—certainly the finest example of his work in this country. A "Scene on the River Stour," powerfully painted by Constable, and "The Depositing of Giovanni Bellini's Three Pictures in the Church of the Redentore, Venice," by Turner, complete this very remarkable list. Turner exhibited his work at the Royal Academy in 1841, and it is the most recently executed work here, but not the most modern.



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SO writes a Long Island patron after using three of the Mary Grey specialties.

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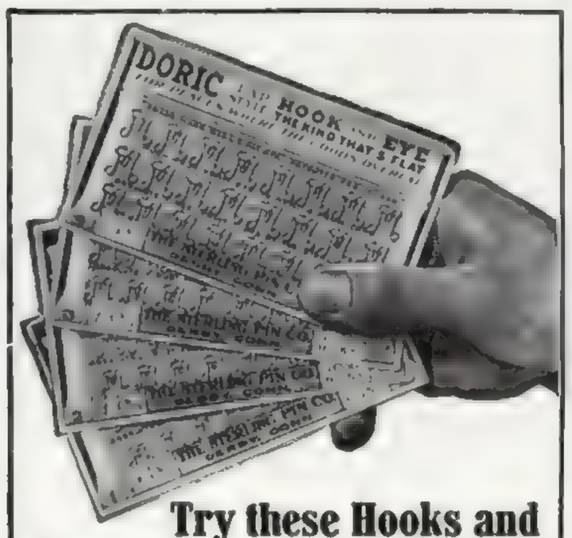
BUT if you live in New York or near it, call on Mary Grey and take one or more of her treatments for the face, throat or hair. These treatments repair the damage done by time and fatigue. Facial treatments are $2.50 each, six for $10. Scalp treatment (a wonderful beautifier), $1.50. Manicuring, 50c.



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MARY GREY

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These man-invented hooks are flat—not at all like the "fishhook" hooks you have always used. They hook easily—do not mash down—cannot catch in and tear lace or sheer goods—always make the lap, even on heavy dress goods, look like a sewed seam—is the comfortable Hook and Eye for baby's clothes.

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The Kind That's Flat

give dress-set comfort never known before—the comfort that comes from knowledge of perfect fit. Guaranteed against rust or stain.

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Surgeon-Chiropody and Expert Manicuring
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For sale by James McCreery and Franklin Simon & Co

SEEN *on the* STAGE

(*Continued from page 57*)

thing," and the child now sees the governess as a serpent, and the nurse appears to her with an extra face at the back of her head. She has been told that the policeman is "heels over head" in love with the nurse; and she now sees him in the guise of her own toy policeman, standing literally on his head and waving his heels aloft. She has often heard the cockney footman accused of "murdering the King's English." Quite naturally, the King's English looks to her like a toy soldier in her nursery, and just as naturally she now witnesses a duel literally fought with tongues, instead of swords, in which the scarlet-coated hero is slain by the "tongue-lashing" of the footman. Gwendolyn has often heard her mother mention a mysterious social force called "they"—most often in the phrase "they say"—and "they" now appear to her in the guise of the dinner-guests, all talking social nothings in union.

Enough has probably been said to indicate the method which the author employs to exhibit the unimaginative processes of a childish mind, bewildered by the effort to understand concretely and literally what older people are accustomed to understand abstractly and figuratively. I remember no other passage of literature which so clearly and convincingly illustrates the inability of a child to exercise the function of abstract imagination.

But in dwelling on the wisdom and originality of this important psychologic point, I have perhaps said too little in praise of the sheer charm of the play, its delicious blend of poetry and humor, of satire and sadness, of playfulness and beauty. Suffice it now to say that whoever sees "The Poor Little Rich Girl" once will be haunted by a desire to see it again.

"THE NEW SECRETARY"

IN considering Mr. Charles Frohman's importation of French plays, one is bewildered by a clash of contrary emotions—an emotion of gratitude that he should present in New York the leading Parisian success of the previous season, and an emotion of annoyance that he should present them so inadequately. *"La Flambée,"* for instance, is a great play; but a person who had not read the original text would scarcely realize its merit from seeing merely Mr. Frohman's American presentation of "The Spy." I have not yet read *"Le Coeur Dispose,"* by M. Francis de Croisset, the author of *"Arsène Lupin,"* but since it enjoyed a long run at the Athénée in Paris, it must have had some merit. What this merit may have been is not at all apparent from Mr. Frohman's American presentation of "The New Secretary." There is no atmosphere to the production, and the piece is badly cast. Such excellent actors as Charles Cherry, Frank Kemble-Cooper, and Ferdinand Gottschalk are allowed to play in several different keys at the same moment; and in the hands of Miss Marie Doro the heroine ceases to exist.

But apart from these considerations, the play itself seems to be a thing of small importance. The French, in writing light comedy, are either cleverly naughty or else extremely goody-goody. "The New Secretary" is conceived in this second, and secondary mood. It seems to have been written for the *jeune fille*. It reminds us of Octave Feuillet and that *"Roman d'un Jeune Homme Pauvre"* which used to set us in sentimental quivers in our childhood. But we are not like Peter Pan; there are some things that we have outgrown.

The new secretary is a young man without any money at all, and he is engaged by a family that is extremely rich. The snobbish daughter of the family looks down upon him, and, to get even with her, he looks down on her in turn. She engages herself to marry a titled widower who is a friend of her father's; but this man has undertaken a scheme to defraud the family of a very large amount of money. The secretary ferrets out this scheme, exposes the traitor, and defends the family estate from loss; but instead of receiving thanks for his fidelity to his employer, he reaps nothing but emphatic disapproval for having overstepped the bounds of his subservient position. But ultimately the heroine, having broken her engagement, finds herself falling in love with the clever and faithful hero she has scorned; it is scarcely necessary to add that the final curtain catches them in close embrace.



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AMONG the smart models for the Spring the Russian coat effects will be most popular. The one illustrated shows a modified Russian coat and a narrow, plain skirt designed to give to the figure the desired slender silhouette.

It is made in the attractive new French eponge, also blue or white serge for $50.00, in plain cotton ramie for $40.00; regular sizes for $50.00. Samples will be sent on request and the suit sent in two weeks from the day the order is received.

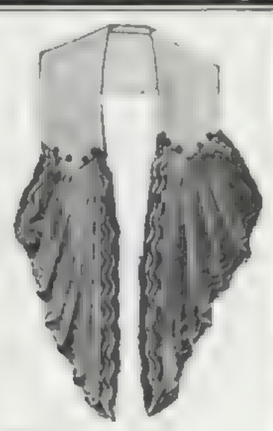
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Brocaded Velvet laid-down collar, plaiting under jabot, trimmed with wide Cluny. In Navy, Pink, White, Beauty or Emerald to match gown. Regular value, $1. Special Weil price, 50c.



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Consultation and Examination Free

THE QUICKSAND *of* ANTIQUES

(*Continued from page* 50)

accepted. Restoration, within certain limits, is right and proper enough, but the buyer should be informed as to just how much restoration there has been before he becomes the possessor of any costly piece.

One of the things to be most wary of is the French polished specimen. During the middle of the last century this treatment was quite common, and some of the finest old pieces were covered over with a red, shiny medium that completely hid the natural beauty of the grain. No furniture covered over with this polish should be bought until it is scraped off, as it is almost impossible to judge of its real worth while it is hidden. Nearly all the natural beauty of the wood of a genuine old piece will be brought out by this scraping, followed by waxing and oiling, yet even then the *patine* so dear to the collector's heart will be lacking, and so the piece will not have the value of one untampered.

The person who wishes to study old furniture should go to the museums and a few places where he knows the pieces to be absolutely authentic. The Metropolitan Museum in New York has a constantly growing collection of old furniture that is of the greatest assistance to the novice. Then with the aid of text books the student ought soon to learn to distinguish between the genuine and everything except the most brilliant copy. If the prospective buyer is not absolutely sure of his own judgment he should place himself unhesitatingly in the hands of a reliable dealer, for it is the part of wisdom to pay a higher price for the satisfaction of knowing that a purchase can remain unchallenged. Auction sales should be avoided unless one is buying under the advice of an expert, for such sales are the chief pitfalls for amateur buyers.

AMERICAN ANTIQUES

In this country, only pieces that were made before the end of the Revolutionary period may be considered genuine "antiques." The best of these were executed by cabinet makers whose inspiration came from the great English furniture designers, though some examples made in New York and New Jersey were modeled on old Dutch patterns in the Colonial period. After the Revolution very little of artistic value in furniture was manufactured in the United States, for nearly everything was imported from Europe.

In the southern states a great deal of furniture was made in what some dealers call "American Empire." These pieces, as a rule, are heavy, clumsy, and without anything to recommend them to lovers of the beautiful. Yet this type of furniture constitutes the bulk of the average old-furniture dealer's stock. Except for the wood, which in many cases is beautiful old mahogany, this furniture should make no appeal to our pocketbooks, for after the novelty has worn off it is sure to be unsatisfactory. No antique should have value if it does not have a beauty that is permanently satisfying.

Colonial furniture is probably as difficult, if not more difficult, to pick up in this country as genuine old English and French pieces. There has been such a demand for it that the inevitable imitations have appeared in great quantities, most of which are so ingeniously turned out that even experienced collectors are sometimes deceived. The dealers in these frauds, taking their cue from certain well-known European practitioners of the art, "plant" examples of their cabinet making in cottages and shops in New England villages—a clever bait for misguided collectors touring the country in motor cars.

Ordinary, plain old furniture can even now be bought at a reasonably low price, in fact, often at a lower price than modern. Never buy furniture of this kind when drops of glue are in evidence. Mahogany, walnut, or oak should show no metal nails, but only wooden pegs. If there is any carving, the edges should not be sharp, and the uneven mark of hand tooling should be in evidence in the low relief.

THE OLD FURNITURE OF FRANCE

In America French furniture has always vied in popularity with Colonial. The American woman who buys her clothes in Paris and finds that particular capital more to her taste than any other, is naturally predisposed towards old French furniture. She has seen a great deal of it, and probably is a better judge of the genuine article made in that country than she is of even the earlier types of antiques in her own United States. There is probably more genuine French furniture in the United States to-day than in any country outside of France, but the people who own this furniture are, as a rule, multi-millionaires—comparatively few really desirable examples are to be found in the shops—so unless the collector has unlimited means he will do well to leave old French furniture alone, especially that of the period of the Louis' for it is difficult to combine it with other furniture, and it is never satisfactory without the right background. The simpler designs in Empire occasionally combine successfully with other pieces, but a very ornate piece, especially one covered with ormolu, will prove to be most uncongenial with anything not strictly in its style.

In buying old English furniture it is well to have a general idea of the different periods, even if it is intended to employ expert advice. Oak was used from the earliest times down to the middle of the seventeenth century, when walnut came in. Mahogany was extensively utilized there before the middle of the eighteenth century, and has been ever since. With the opening up of China and Japan lacquered furniture was introduced and was at once imitated by English workmen. The European copies are readily detected by their rather clumsy attempts at oriental figure drawing, but even these imitations have a charm that is irresistible to many. The English work is coarse as compared with the Chinese and Japanese, but age has given it a beautiful tone. The modern imitations of this work are so crude and garish that anyone with the least taste will not be deceived by it.

OLD ENGLISH FURNITURE

Satinwood came into fashion towards the last quarter of the eighteenth century. New satinwood is hard and common looking, while the old is soft and lovely in tone. During the latter part of the eighteenth century furniture was gilded and painted under the direction of the brothers Adam. Walnut and mahogany were enriched by gilding at about this period, and rosewood became very popular. After this English taste became worse and worse, and a few decades later houses were filled with such atrocities of the cabinet maker's skill that the word "Victorian" has become synonymous with all that is inartistic and offensive in house decoration.

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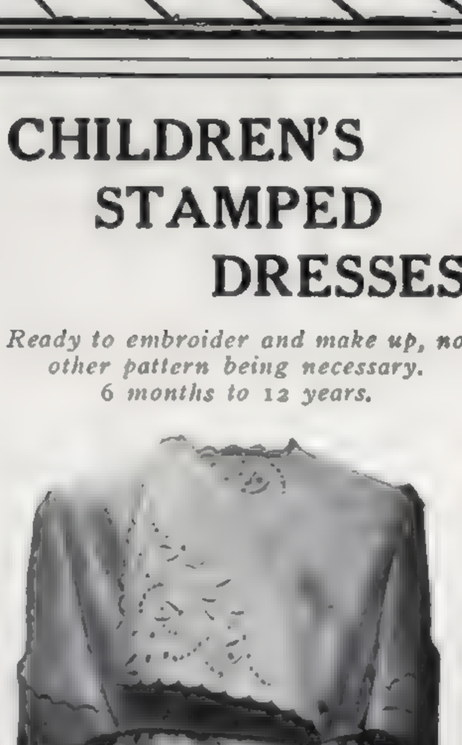
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Tired eyes, wrinkles around them, pouches beneath them; crows feet; the droop at the corners of the mouth; the hard lines from the nostrils to the lips; drawn, colorless lips; sallow, discolored or freckled skins; all or any of which add ten years to your age, because they make you **look** ten years older, can all be overcome by systematically following the simple instructions clearly explained in the Grace-Mildred Culture Course of Physical Culture for the Face.

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Those who know Miss Cocroft's national—yes, international—reputation as a restorer of health and youth, will be as pleased to hear of this new feature in her work as they will be certain that it will produce precisely the results she claims for it.

The direction of this work will be in the hands of her nieces, Miss Grace L. Ballack and Miss Mildred A. Albee, whose association with Miss Cocroft for many years has adequately qualified them to assume the direction of this department of Miss Cocroft's culture training. For further particulars and names of those who have taken this course and *gotten the results desired* write us NOW. The results are marvelous.

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BEFORE AND AFTER MARIENBAD

MARIENBAD, the Bohemian Spa, does not escape bad winter weather, yet this does not deter the seekers of health who throng its hotels from arising at six A. M. and, wrapped in shawls and furs, awaiting their turn to fill a glass at the spring. Every morning this early hour finds a triple line of people, each line often more than three hundred yards long and representing every nationality and every stratum of society, waiting for the spring to open. It is the one place in the world where the rich and the poor, the lazy and the energetic arise at the first cock's crow to begin the day's strenuous schedule. Between six and nine o'clock in the morning thousands promenade up and down the colonnade between the two famous springs, the Kreuzbrunnen and the Ferdinandsbrunnen; friend greets friend, each sipping the water from his tumbler through a glass tube, while the band plays lively tunes to encourage the pedestrians.

A brisk walk follows the early morning glass of water, and terminates usually about ten o'clock in some attractive hill-top café such as the Egerlander or the Rubizahl. This necessitates a long climb, after which one is ravenously hungry, and the simple breakfast of coffee and zwiebach tastes wonderfully good. The cafés are attractively arranged, with tables under the trees, commanding an excellent view of the surrounding country; some of the cafés afford a view of far Bavaria. Pretty young *fräuleins* wait on table, and one can call them by their names, for they are engraved on silver pins which the girls wear on their blouses. None of these maidens understand a word of English, so some knowledge of German is quite essential, if only to order *kaffee, zwieback, und schinken.*

THE BUBBLING, MUD BATH

After the walk comes the bath in the famous Marienbadquelle, all abubble like champagne, or in the hot mud baths made from the peat of the moorlands, and heated to the temperature prescribed by the physician. The patient presents an extremely comical appearance in these mud baths. The mud is almost black and very thick, and he is submerged up to his chin and kept there for twenty minutes in order to induce excessive perspiration. Then bucket after bucket of water is poured over the bather until the worst of the mud is washed off, after which he steps into a sunken tub of fresh water for the final sponge. There are several hundred of these baths, arranged in three palatial buildings. After the bath, the patient is driven to the hotel or villa and goes to bed for a good massage, administered so vigorously as to cause writhings and groans of pain.

Vanity! Vanity! We are used to thinking that this weakness for a slender figure is an attribute to femininity, but alas! in Marienbad one is disillusioned, for the men are in far greater numbers than the women, and are even more foolishly eager to reduce their double chins.

The "cure" takes three weeks. Some few extend the time a week, but longer than that is dangerous. Enthusiasts are apt to begin too strenuously. This year, one woman, desirous of quick results, drank six glasses of the Kreuzbrunnen water the day of her arrival. When she realized her imprudence she resolved to brave it out and not tell of her foolhardiness. The pain, however, became so intolerable that funny little Dr. Porges—one of the characters of the place, who bobs in and out of all the hotels like a happy Brownie—had to be called in, and for a full twenty-four hours she experienced the most excruciating pain.

Forty-two pounds broke the record for reduction of avoirdupois. Such a loss would play havoc with the figures of many, but after such losses most of the frequenters of Marienbad look only a little more like natural human beings.

LIVING ON A SCHEDULE

When luncheon time arrives some of the lazy ones have their trays brought to the bedside, but more frequently an out-of-door café is selected where one can enjoy the cold ham, superlatively good in this country, or a half chicken with purée of spinach, and perhaps a compote—nothing more is allowed.

After luncheon the bridge lovers indulge in a few rubbers, usually in some pretty garden so as not to miss an hour of the wonderful air. The more energetic walk out to the club for golf, or don their tennis togs. Between five and seven in the afternoon the colonnade is again alive with people. There is a band at either end, and when one stops playing the other begins. People walk and chat between sips of the afternoon drink of the waters until the glass can be returned empty.

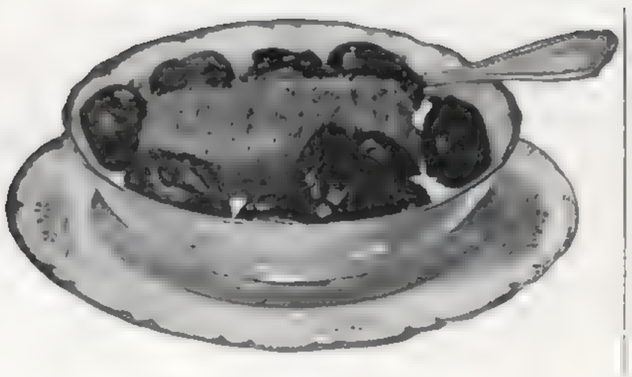
Most people dine, or rather sup, at eight o'clock, and except perhaps for the indulgence of a bottle of light Austrian wine, the dinner is as frugal as the breakfast. The popular place to dine is the restaurant of the Grand Hotel Ott. It is the one place where the women don their smartest gowns, hats, and jewels, and where the well-known society people, actors, authors, diplomats, and sometimes even kings, congregate.

WHERE PURSE STRINGS ARE PULLED

For mere pleasure's sake, Marienbad has much to offer. The forest drives are beautiful; scarcely can one go a rod without seeing deer cantering gracefully through the woods. The broad, firm, well-kept paths through the pine forests almost tempt the lazy to walk, and the fragrance of the pine needles and the freshness of the air are most exhilarating. There are many quaint places, such as Glatson, famous for luncheon and tea, where the blue trout are served with small pasteboards marked "Five crowns" in their mouths, signifying the price paid by the host; but, since this is one of the idiosyncrasies of the place, it does not create an impression of vulgarity.

The shops of Marienbad are tantalizing. The glassware and leather goods are world-renowned, and the hand-embroidered linen is irresistible, as are also the novelties in enamel, and the Austrian garnets. The candied fruits and the delicious *oblaten* or cracker-cakes, have no equals. Temptation pulls the purse strings at every turn.

But, after all, what folly is this "cure"—to fast and agonize for a few weeks of the year, only to rush off immediately after to some gay place like Nice, Monte Carlo, or Aix-les-Bains, to indulge more freely than ever in elaborate dinners, champagne suppers, and like dissipations. If we would but deprive ourselves in the same way in Chicago or New York and take two- or five-mile walks every morning, the results would probably be equally satisfactory; but, of course, there is a certain attraction about the cure, and people "get the habit." Then, too, it's jolly to run across the same friends year after year. Besides, no effort is too great to improve the appearance; no journey too long to take; no discipline too trying to undergo. What slaves are we to our bodies, and what servants to our desires!



"Votes For Women"

TWO million women will have a right to vote in the next Presidential election. Twenty million women now have a right to vote for the emancipation of American womanhood by serving

Shredded Wheat

in their homes. Every Biscuit is a vote for health, happiness and domestic freedom—a vote for pure food, for clean living and clean thinking.

The housewife who knows the nutritive value of Shredded Wheat and the many delicious fruit combinations that can be made with it may banish kitchen worry and household care.

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I have helped 60,000 of the most refined, intellectual women of America to regain health and good figures and have taught them how to **keep** well. Why not you? You are busy, but you can devote a few minutes a day in the privacy of your room, to following scientific, hygienic principles of health prescribed to suit your particular needs.



You Can Weigh Exactly What You Should Weigh

I know it because I have reduced the weight of 30,000 women and increased the weight of as many more. In my work for reduction or building flesh I strengthen every vital function so that you are full of life and energy.

I am at my desk from 8 A.M. to 5 P.M. personally directing my work. If you are in Chicago come to see me.

My work has grown in favor because results are quick, natural and permanent, and because they are scientific and appeal to *common sense.*

No Drugs—No Medicines

You can—

Be Well so that everyone with whom you come in contact is permeated with your strong spirit, your wholesome personality—feels better in body and mind for your very presence.

Be Attractive—well groomed. You can—

Improve Your Figure—in other words be at *your best.*

I want to help you to realize that your health lies almost entirely in your own hands and that you can reach your ideal in figure and poise.

Judge what **I can do** for you by what **I have done** for others. I have relieved such Chronic Ailments, as:

Indigestion	**Sleeplessness**	**Nervousness**	**Weaknesses**	**Catarrh**
Anaemia	**Headaches**	**Torpid Liver**	**Constipation**	**Rheumatism**

The best physicians are my friends—their wives and daughters are **my pupils**—the medical magazines advertise my work.

I have published a **free** booklet showing how to stand and walk correctly and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement for greater culture, refinement and beauty in woman.

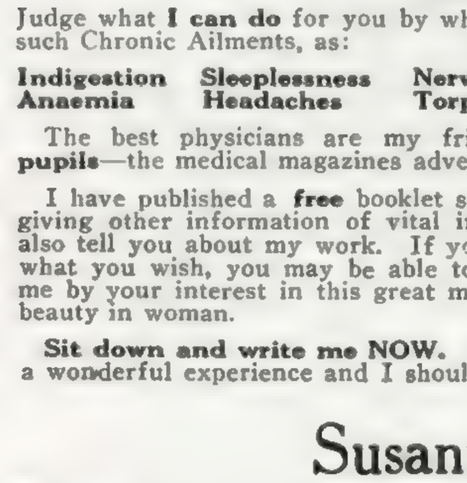
Sit down and write me NOW. Don't wait—you may forget it. I have had a wonderful experience and I should like to tell you about it.

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would soon lose her title if her complexion was poor.

Your features may be perfect—your teeth pearly white and even—but if your skin is not clear and clean with the beauty and freshness of healthy and vigorous youth you have lost whatever claim you may have to beauty.

The regular use of

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This wonderful beautifier has been in **actual use for nearly three-quarters of a century,** which is the surest sign of its superiority.

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The front lace corset with the "Ventilo" back

La Camille corsets mould the form to the classic figure which Fashion demands—and with perfect comfort, too.

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Sold by the very best local dealers who supply well dressed women. $3.50 to $25.00.

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Showing section from back of corset illustrating "Ventilo" feature.

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SILK HOSE
With Rib-Knit Top



The Best
$1.00
Silk Hose
ever made, also in Silk Lisle, 25c.; heavy weight, three pairs for $1.00.

Spun Silk, fine quality, 50c.

The greatest improvement ever made in women's hosiery. The part that covers the knee, where the strain comes is rib-knit, affording great elasticity, giving a perfect fit and absolute comfort to any wearer *whether slender or stout.* (Out sizes are unnecessary.) Less likely to be torn by the garter fastening, but should it occur the raveling cannot go below the rib-knit top.

These hose are seamless throughout, and fit as well as the full-fashioned, without the discomfort of seams, the leg and foot made of the finest Japan Tram Silk, extra strength, the ribbed top of best silk lisle, toe and heel reinforced with double sole high spliced. They fit the foot smoothly, hug the ankle snugly and are perfection in appearance and wear. Guaranteed fast colors in Black, Tan, Slate, Navy and White.

TO INTRODUCE we will send **BY MAIL**, postpaid on receipt of **$1.00**, where dealers cannot supply them.

Worcester Hosiery Company, Worcester, Mass.

WHEN I WAS A GIRL

"LISTEN!"

I invariably listen when any one addresses me. Not to do so would be discourteous, according to the standard of sixty years ago when I was blossoming into womanhood. The well-bred girl of that generation looked straight into the eyes of whoever directly addressed her and listened intently in order to be able to make an intelligent reply. She wasn't begged to listen; nor did she ever beg any one else to do so. But the modern girl permits her eyes and her mind to wander from the person who is trying to interest her; she is overanxious to know what the people around her are wearing and doing and saying. She has many accomplishments unknown to the girl of sixty years ago, but she does not know how to listen; and she will never learn how to do so because that art must be mastered during the period when a young person is supposed to be seen but not heard.

Don't imagine that I am one of those narrow-minded old women who believe that the ideals and customs of my youth are superior to those of the present day. Society has changed vastly in the past sixty years, and during that time I have altered many of my ideas, but not those concerning the training of young gentlewomen. For it seems to me that most modern girls are taught a great deal of fashionable etiquette and very little genuine courtesy.

OLD-TIME MANNERS AND NEW

"Take care of yourself," appears to be the mental attitude of the modern young girl toward the elderly woman. In my youth every girl was upon her feet the instant that an older woman entered a room, but the twentieth-century maiden is different. When an elderly woman comes into her presence, she nonchalantly remains seated and continues her occupation or her diversion with scarcely a word or a glance toward the newcomer.

No matter how fortunately circumstanced the modern girl may be, she never has time to sit down deliberately and fold her hands. To be sure, she often drops—my granddaughters say "flops"—down with her feet tucked up under her knees instead of resting upon the floor; and while thus seated, she punctuates her remarks with hand-wavings and facial contortions. That is "being animated." I cannot picture a girl of this generation walking slowly into a room, seating herself correctly, and giving her entire attention to whoever may be talking. She would be so much interested in whatever she had just been doing or in what she was about to do that she would certainly plunge headlong into the room and the conversation. The modern girl is prone to boast of her "nerve," but she is the most nervous of creatures and has no real conception of the meaning of repose. She believes "repose" and "sleep" to be synonymous.

A MARK OF CASTE

When I was a girl we did not madly pursue pleasure. Although considered a beauty and a belle, I did not go to as many places in a whole week as any one of my granddaughters goes to in a single day. Sixty years ago young women did not sail yachts and, of course, in those days there were no airships to be navigated nor motor cars to be driven. Had there been, however, I am sure that not a member of my set would have dreamed of operating one of those vehicles for fear of developing hard palms, thick fingers, and muscular wrists. The girls of that time cultivated slender, white hands, and a sun-scorched complexion was sufficient to keep one of them from a dance, a dinner, or a lawn fête. To get deeply tanned was a genuine calamity. A flawless skin was an acknowledged mark of caste; all gentlewomen were expected to be daintily pink and white. Nowadays girls do not in the least mind the effects of sun and wind and they cheerfully appear in low-cut gowns with a distinct line between a creamy neck and a dark brown face.

MODERN MASCULINE DIVERSIONS

The girls of my time did not have card debts. The most that they knew about gambling was that certain men played poker or baccarat, but to have wagered a penny themselves upon the upturn of a card would have seemed a disgraceful proceeding. I dislike to think of what would have been openly said and secretly thought of any girl who was known to smoke cigarettes and drink cocktails or highballs, while the one who entered her horse in a race or wagered money upon such a contest would have won social ostracism.

ACCOMPLISHMENTS, NOW AND THEN

Lack of money to pay promptly for a mantle, a frock, or a bonnet was the best possible reason for managing without it. To expect a modiste or a milliner to wait sixty days before presenting her bill, or to leave town for an indefinite time without having settled every private account would never have occurred to any girl of my set. Numbers of them made their own clothes, for in those days most well-bred women were expert sewers. They knew something, too, of fine cookery. Sewing, cooking, and fine laundering were the three domestic arts which a lady might practise without loss of caste. Although my granddaughters maintain that the modern young gentlewoman may enjoy herself as she sees fit, none of them can darn a rent neatly or make a cake; and if they know how to launder properly a pocket-handkerchief, they never are caught in the act of doing it. They do not have time to practise the domestic arts because they are kept busy learning curious dances and pursuing novel out-of-door sports. They explain that the girls who are not "in everything" and who "don't know all about everything that is 'new' are voted 'slow' by men and considered wholly 'out of the running.'"

THE MAID AND THE MAN

Sixty years ago men did not refer to the young gentlewomen of their acquaintance as "good fellows." They were ladies to be respectfully approached and the men made all the advances. When a girl entered a ballroom she did not see any of the men until they came to her side, and her conversation with them did not attract attention because she laughed more with her eyes than with her lips. The girl of that period cultivated a ceremonious manner, and when affronted, could be very dignified indeed. The modern girl does not get really affronted. If a man becomes "fresh" she merely shrugs her shoulders and "passes him up." She does not make him regret that he has forfeited her respect and liking.

MARITAL WISDOM

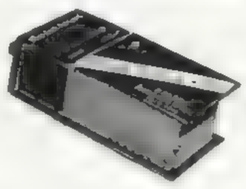
Sixty years ago the bachelor maiden had not been invented and the divorcée was a rarity. Every girl grew up with the idea that some day she was to marry and that if, after marriage, she realized that life with her husband was likely to be a series of forgivenesses, she was not to shout the story from the housetops. The girl-wife of my youth saved herself much unhappiness by shutting out suspicion. For she was imbued with the conviction that marriage is a permanent contract rather than a prelude to divorce.

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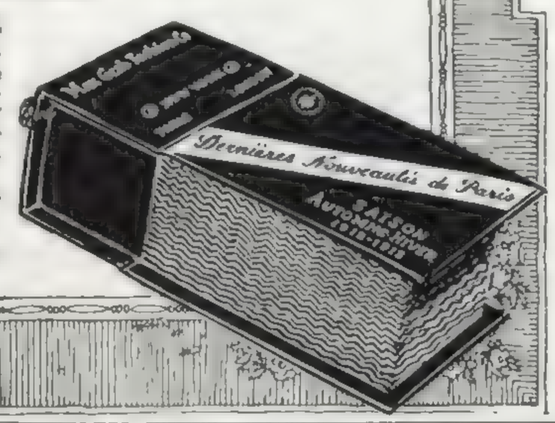
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2367 Broadway near 86th Street
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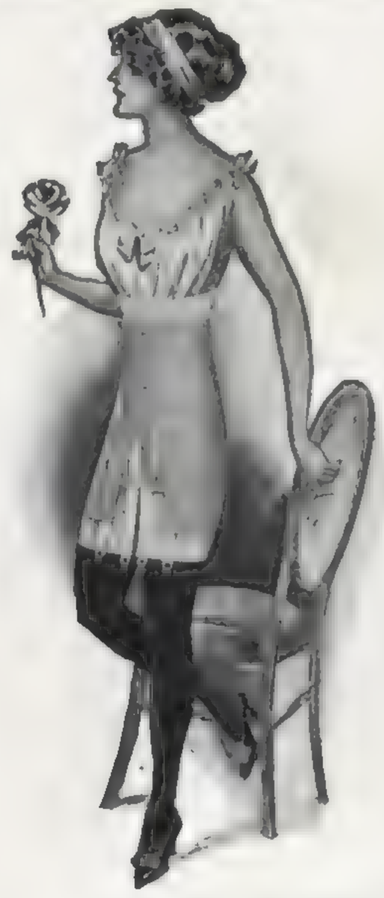
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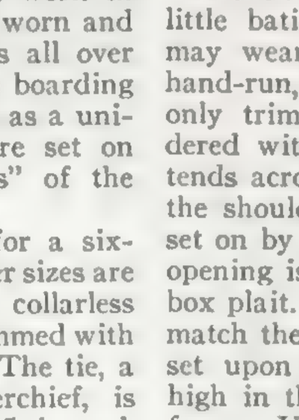
Martin & Martin
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Bouladou
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WHAT SHE WEARS AT SIXTEEN

SOME twenty years ago a retired quartermaster of the navy opened, in a narrow street near the wharves of one of our great cities, a little tailoring shop. He was skilful with his needle and had often made clothes for his shipmates during his many years of service. Now he hoped to draw the trade of sailors coming into port. In this he was successful.

One day a lady saw the quartermaster's little boy wearing a suit such as real sailors wear and which his father had made for him. Instantly attracted by its natty appearance and comfortable lines, she followed the child until she found the little shop. She then insisted that the sailor make one for her little boy.



A SAILOR-TAILOR

That was the beginning of the tailor's fortune, for every boy or girl, who saw the suit wanted one exactly like it. Soon carriages filled the dirty little street, and to keep pace with the rush of business the original workroom had to be enlarged.

To-day the establishment occupies a handsome building in the fashionable shopping street of the city, but the suits are the same as they were twenty years ago, modeled strictly on those worn in the American navy. They are worn and dearly loved by girls and boys all over the country. In one exclusive boarding school the sailor suits are used as a uniform, and "service stripes" are set on the left sleeve as the "merits" of the girls increase.

The price of a serge suit for a sixteen-year-old girl is $35; smaller sizes are less. With each suit comes a collarless neckpiece of white galatea, trimmed with an anchor and two chevrons. The tie, a thirty-six-inch square handkerchief, is $1.50 extra in black, or $1.75 in red. An accessory, dear to the heart of a child, is the lanyard, worn by all real sailors, with a whistle or jack-knife at the end.

SAILOR SUIT NOVELTIES

Although navy blue serge is most usual, the suits may be ordered in various colors and materials. One innovation sometimes permitted, though the regulation type is usually preferred, is to make up the suit in one piece and to open the blouse in front. This does away with slipping it on over the head, so destructive of neatly dressed hair. The opening, cleverly concealed in the fulness of the blouse and partly hidden under the collar and tie, is on a line with the front opening of the plain, six-gored skirt. The normal waist-line is bound by a stitched-on belt of serge.

For warm weather these sailor suits are developed in linens of various colors. The cost ranges from $10 for the six-year-old size to $24 for the sixteen-year suit. The regulation dark blue with red trimming is the most serviceable style, but all-white with colored ties or with red or blue collars are quite as popular.

LIGHT WEIGHT TAILOR-MADES

A well-known shop shows some two-piece suits for young girls designed after French models. An excellent one is in navy blue faille which, while showing all the newest touches, preserves a girlish simplicity. The short, satin-lined jacket is finished at the neck by a flat collar of Irish crochet. The front opening is slightly diagonal, and is adorned with a series of long loops of the faille set on in imitation of false buttonholes, and a row of faille-covered buttons. A similar trimming appears on the narrow cuff of the long sleeve. The jacket is slightly gathered in front at the high waist-line to a fitted skirt which slopes in an abrupt cutaway to a rounded tail. In the back there is no fulness to the jacket, and the coat skirt is set on with a heavy cord. Over a narrow skirt, opened at the ankle, is draped a simple overskirt. The back is plain, and the waist-line is finished by a belt reaching as far around as the hips.

A similar model is shown in heavily corded poplin. The coat has a narrow, notched collar with black satin lapels. The three closely set buttons that mark the high waist-line are further accentuated by straps of the cloth finished by a silk clock set on just above the waist-line. Straps curving upward trim the cuffless sleeve. The scanty underskirt is draped to a deep point in front, and is fastened at the left-hand side of the back by a partial belt.

SEPARATE LINGERIE WAISTS

French in air and workmanship is a little batiste waist that the young girl may wear with her suit. Clusters of hand-run, quarter-inch tucks form the only trimming beyond a yoke embroidered with a dotted design. This extends across the back and comes just to the shoulder seam in front where it is set on by a scalloped edging. The front opening is hidden under an embroidered box plait. The cuffs are embroidered to match the yoke. An embroidered collar, set upon a shaped foundation, stands high in the back and slopes in front to form a V, ending in a tiny, black bow.

A more elaborate French waist for a sixteen-year-old girl costs $21. Its opening is in the back. A sheer yoke covered with eyelet embroidery and having a flat, turnover collar is attached to the waist by scallops that come to a point in the front. The main body of the waist is a mass of hand-run tucks and insets of fine Cluny lace. The three-quarter sleeves, set into the waist with beading, are also tucked, and end in a narrow cuff of lace.

GOOD LINES IN A LINEN DRESS

A smart linen frock for the sixteen-year-old girl may be had for $16. It is without trimming, except for cuffs and a small sailor collar of net, and its chic is the result of its excellent lines. The dropped armholes are accentuated by an inch tuck, under which are set the three-quarter sleeves. A surplice opening at the left side forms a V neck, and at the right, lined by a one-inch hem, is set a piece of linen on which are placed covered buttons and French buttonholes. The skirt is high-waisted, and an overskirt is simulated by a deep tuck which runs about eight inches above the hem in the back, and slopes sharply upward at the front where the skirt opens under a row of covered buttons and buttonholes. This frock comes in pink, lavender, and two shades of blue.

Another frock of white linen which has a straight, untrimmed skirt, is given a finishing touch in a vest and turnover collar of black moire trimmed with rhinestone buttons.



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Kenreign Slip-on Coats are made in all suitable shades and styles for men and women. Prices range from $5.00 to $45.00.

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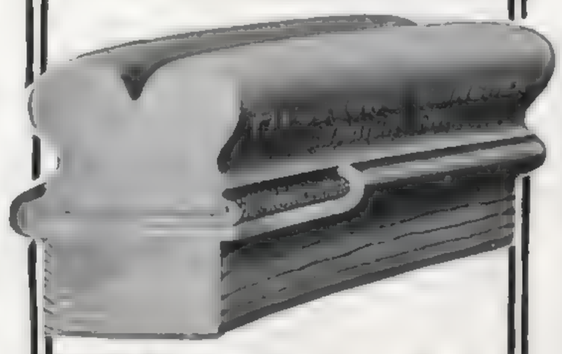
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(Founded 1885)

AN INTERNATIONAL COUNTRY CLUB

(*Continued from page 29*)

natural enough that His Majesty, King George V of Great Britain and Ireland, should head the list as patron. In fact, England has a special claim to the club, for it was discovered nearly a century ago by an English lord, first patronized by an English aristocracy, and to-day English sports are the accepted games of its members.

The president of the Cannes Club is the Russian Grand Duke, Michael Michailovitch, cousin to the Czar. The Grand Duke Michael of Russia has been one of the many notable examples of royalty who have renounced their prospective rights to thrones in order that they might marry the women of their choice. The Grand Duke married the Countess Torbey, and while they practically live in England, they make their winter home in one of the most charming villas of Cannes, where they reign as the leaders of the large Russian villa colony. The Grand Duke Michael has been the President of the club for so long that he might be pardoned for thinking, as some jealous outsiders intimate, that he owns the club, and that one must be a friend of his in order to be admitted to its exclusive precincts. Club members, however, are well content with an executive head who guards so well their interests.

America is represented on the governing board by Mr. James Gordon Bennett, whose name appears among a brilliant galaxy of German hereditary princes, Italian counts, and English nobles. Mr. Bennett's steam-yacht, the "Lysistrata," is often to be seen in the bijou harbor of Cannes, or anchored at Saint Jean, a little further along the Riviera coast, before his palatial villa at Beaulieu.

WHAT THE CLUB OFFERS

The Club grounds are within easy reach of the town and occupy several square miles of smooth, green meadow through which meanders a river, a pastoral setting which is not easy to find on the Riviera where the mountains link up abruptly with the sea. The situation makes possible an ideal golf course, the most renowned in continental Europe, not only for its technical perfections, but also for the celebrities which each season brings to its links. There is an eighteen-hole course for men, and a nine-hole course for women who do not care to make the stiffer round. Various challenge cup events of neighboring Riviera courses are played off during the season, and silver and gold medals are eagerly striven for. The Spring Meeting is one of the social and sporting events of the season. Here, too, are beautifully situated polo grounds and the world-famous Cannes race course.

NOT IMPOSSIBLY EXCLUSIVE

It is not difficult for even the passing tourist to make use of the hospitality of the club, provided proper credentials are forthcoming. The aspirant must be proposed by two of the members, and practically endorsed by them, but once this sponsorship is accomplished, the door is opened. There has been some effort to stem the steadily increasing number of applications for membership, the result of a constantly growing flood of travel toward the Riviera, and the subscription fees to the club have been raised from time to time. The entrance fee that was once but twenty-five francs is now two hundred francs. However, no one thinks twice of such a small consideration as forty dollars, nor of an annual subscription of twenty-five dollars more. For the season membership alone, fees are thirty-five dollars; twenty dollars for a month; six dollars for a week, and a dollar and a half for the privilege of a day. For ladies, according to the gallant etiquette that obtains in most clubs abroad, there is a reduction of about twenty per cent. on all fees and subscriptions. The Country Club of Cannes shares with its only rival—the *"Cercle Nautique,"* otherwise known as the Yacht Club of Cannes, the affections of visitors who come from every quarter of the globe to this "City of Titles."

POSSESSION

He asked for gold,
And the world poured
Into his hands such riches manifold
He wearied of the hoard,
It made achievement slight
And cheap all gain;
Where once he took a wild delight
He knew but pain.

He asked for love,
And his blood leaped
In ecstasy; his soul was swept above
The stars, in passion steeped.
Yet bitter was his heart
When once he learned
The cruel anguish of the smart
Where love is spurned.

He asked for fame,
And soon men spoke
With awe and wonder of him, and his name
Rang like the hammer's stroke.
But in the echoing thrill
He caught one tone
That smote him with the warning chill
Of death alone.

Humbly he then
Went forth to ask
That he might walk among his fellowmen
And take some useful task.
Amazed, he saw the years
Stretch in their plan.
He knew the meaning of life's tears,
And woke, a man!

MOOD

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GOWNS—*Matchless*
Widest range of choice. Marvelous in "line." Smartly simple or the handsomely ornate — the product of genius. Modest cost.

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The Sweeper-Vac is especially for the modern home, BECAUSE it runs like a carpet sweeper BUT cleans by the refreshing air process, raising no dust. The Sweeper-Vac has no motor, requires no electricity.

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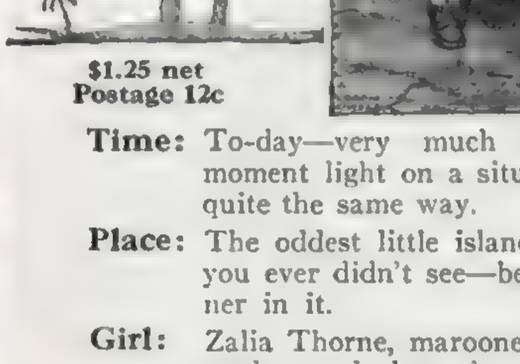
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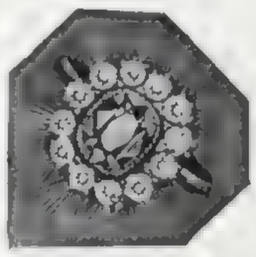
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as Spring advances and brings promise of new life and recreation, LABLACHE tells women everywhere how to keep that fair complexion and the velvety smoothness of youth. It preserves a fine complexion, restores one that has faded.



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They may be dangerous. Flesh, White, Pink or Cream, 50 cents a box of druggists or by mail. Over two million boxes sold annually. *Send 10 cents for a sample box.*

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Literary Digest Subscribers Pay $245,000,000 for Automobiles

Nothing could be more indicative of the enormous purchasing power of Literary Digest subscribers than the above figures show. Think of it! Two hundred forty-five million dollars! This vast sum would build a fleet of forty-one first-class battleships! It would wipe out the entire national debts of the Central American Republics of Costa Rica, Guatemala, Honduras, Nicaragua, Panama, Salvador, and still leave enough to clean the slate for Cuba and Santo Domingo—with a matter of more than a million left over!

These figures are not imaginary. They are the result of a census which the publishers have taken among their subscribers. A direct personal letter was mailed in which these questions were asked:

"Do you own an automobile?"

"What is its make?"

"What is your vocation?"

Answers were received from seventy per cent. of those addrest, location nation-wide. The largest city was represented as well as the smallest village. It was proved that 102,695 motor-cars had been bought from 181 different makers at an average cost of $2,391.00 per car.

Thirty-five per cent.—92,450—of the total circulation consists of men of purely commercial activities — the class that is potentially automobile buyers. They need cars in their business — they buy them for their pleasure.

More manufacturers and merchants subscribe for The Literary Digest in proportion to its total circulation than for any other publication of general character in the United States.

In fact, no other magazine can show so large a percentage of yearly subscribers who are possible automobile buyers and who are responsive to automobile advertising. Digest subscribers have a taste for the good things of life—and, what is more, they have the inclination and the means to gratify their tastes. They represent the most progressive citizens, the most successful men and women in the country to-day.

The Literary Digest

NEW YORK CITY

IMPORTANT NEW PUBLICATIONS



Old Fashioned Gardening
By GRACE TABOR

Miss Tabor has given us a notable work in this book—a work that was well worth the doing and one that has been done so well that it is the authority. It tells of the gardens of the English Cavalier gentlemen of Virginia, of the prim New England dooryards, of the Dutch housewives' gardens of New Amsterdam, of Spanish influences in the semi-tropical Southwest, and finally, it tells how to make gardens to-day that will be in keeping with houses that have come down to us from the past. Illustrated. $2.00 *net; postage* 16 *cents.*

FOR THOSE WHO MOTOR ABROAD

The Best Motor Routes Through Europe
By GEORGE D. WEBBER

Gives help and suggestions offered by no other book in existence. In it there is a tour de luxe over 3,500 miles of perfect road, across six countries, and through the most magnificent scenery in Europe. As to roads, mountain passes and every sort of detail you will never be in doubt. Illustrated. $2.00 *net; postage* 10 *cents.*

GOLF FOR THE LATE BEGINNER
By HENRY HUGHES

The title describes precisely the purpose of this practical book. The author himself took up the game in middle age, and with his experience fresh upon him explains the correct principles of golf in a way especially helpful to the late beginner. The illustrations are from actual photographs. Illustrated. 60 *cents net; postage* 5c.

Country Rambles Round London
By ANTHONY COLLETT

The English countryside is the most beautiful in the world, and its lure is to be fully appreciated only by those who see it a-foot. Here are complete directions for fifty rambles, all within easy access of London, including information regarding every detail. With comprehensive road map. $1.00 *net; postage* 8c.

Furnishing the Home of Good Taste
By LUCY ABBOT THROOP

The author, who is an interior decorator practising in New York, writes of the home of to-day, with particular emphasis on the country home, and shows how either period styles or other modern adaptations may be consistently carried out. All the details of furniture, hangings, rugs and so on, even to the porch equipment, are thoroughly and entertainingly discussed, with an abundance of pictures. $2.00 *net; postage* 20c.

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Restores Youthful Expression and Beauty

When the skin and muscles of the face lose their elasticity, the face sags all out of shape, nose to mouth lines, lines about eyes, mouth and forehead, and double chin appear, and tissues become flabby. The skin of the neck looks withered and yellow and deep lines form.

My system of facial exercises, by restoring elasticity to the skin and muscles, removes and prevents these marks of age. It is equally valuable for too thin or too plump face or neck. Massage, vibratory, electrical and other external treatments *cannot* exercise even the superficial muscles well and they *cannot* exercise the deeper muscles at all. These deep muscles *must* be exercised to restore or preserve youthful appearance.

My new booklet "FACIAL EXERCISE," fully describes my system. It tells how young women may enhance and preserve and how mature women may restore facial charm. No one is too old to benefit. Write for my book to-day—FREE.

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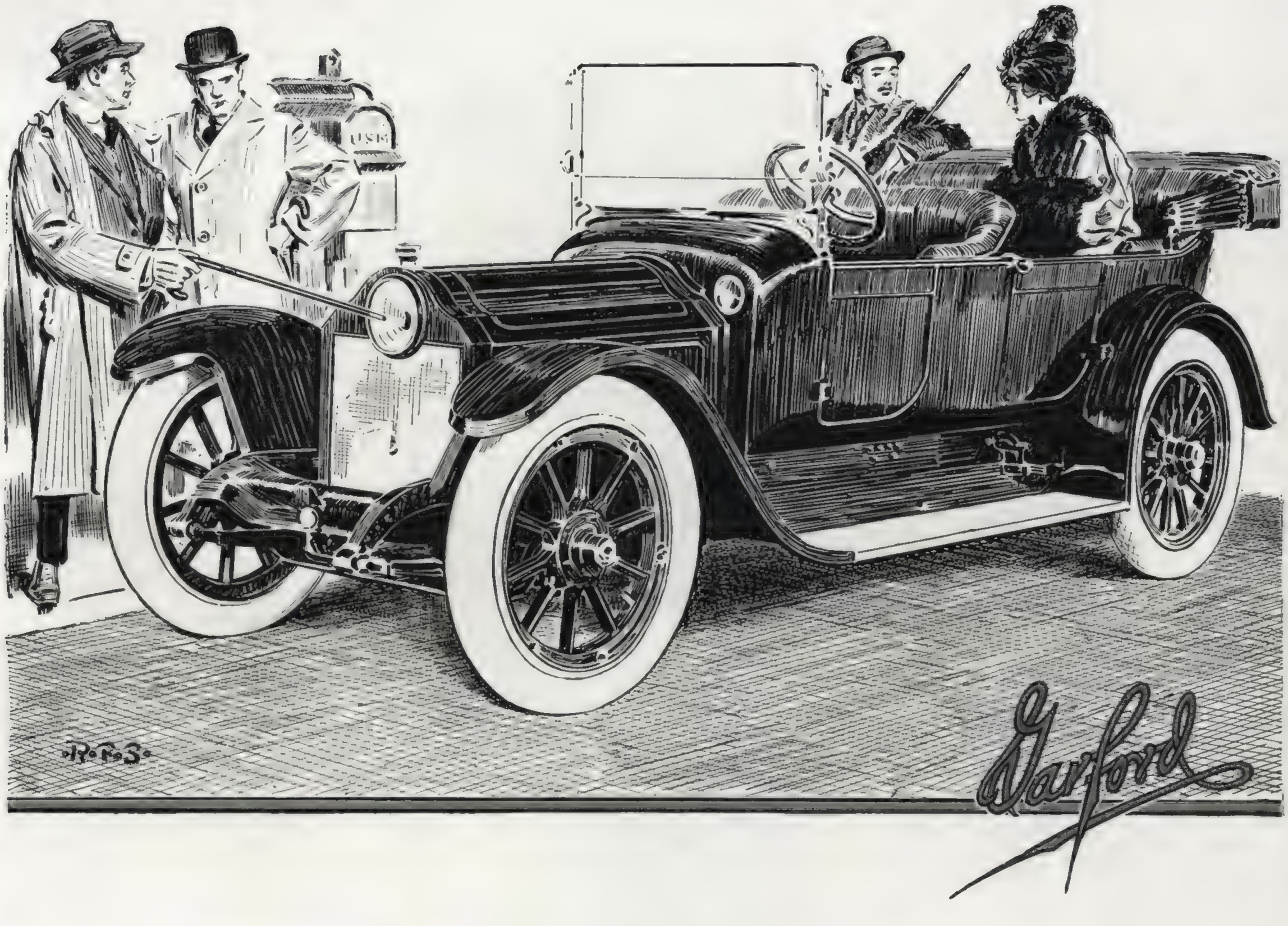
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Public Approval of This New Six

We announced this new Six last month. On the day of its announcement we had telegraphic requests, for information on deliveries, from practically every important city in America.

It attracted more attention at the National Automobile Show than any other Six on exhibition.

The first car sold on the opening night of the Show was a new Garford Six. This sale took place just five minutes after the Garden had opened.

In seven days we had bonafide contracts for over fourteen hundred cars—which is more cars than most six cylinder producers make in a year.

There were more of the new Garford Sixes sold at the New York show than any other high grade Six represented there.

One of our dealers alone made twenty-six retail sales the first week this car was put on the market.

$2750 Completely Equipped

The new Garford Six is a five passenger touring car. It is electrically started, all lights are electric; the horn is electric; it has a sixty horsepower, long-stroke motor—the measurements of which are 3¾ in. by 6 in.—the wheelbase is 128 inches, the tires are 36 in. by 4½ in.; it has demountable rims; it has the very practical and popular left-hand drive and center control. It is, of course, completely equipped with the very best and very finest accessories. The price, complete, is $2750.

Full information from us or our nearest dealer.

Catalogue on request. Please address Dept. 7.

The Garford Company, Elyria, Ohio



The Choice of The Good Traveler

A trunk is the poorest thing in the world to save money on—

You must pay the right price for real quality to be sure of service and satisfaction—

The Indestructo Trunk is not the cheapest trunk *to buy*—but it is the cheapest trunk *to travel* with—

The Indestructo is a guaranteed trunk—one that *must* make good.

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Because we believe that your money should buy full dollar for dollar value, we demand that the Indestructo trunk you buy shall give you honest worth—

If by any accident your Indestructo Trunk is destroyed within five years from the day you buy it, we will replace it with a new one without a penny's cost—

Trunks win the favoritism of travelers by actual performance—by an honest expression of value when the unusual happens—

Indestructo trunks have won the choice of thousands and thousands of careful travelers—men and women who know and demand the best—

They have proven their right to that choice by giving "the most miles for the least money"—always—

Mr. D. F. Robertson, of Los Angeles, traveled 100,000 miles around the world in four years—

He says: "My Indestructo DeLuxe cost me $25, and after 100,000 miles of travel it is as good as new. It has done what no other trunk ever did for me—It gave me more real travel value than I paid for"—

Don't buy a trunk because it looks good on a dealer's floor—

Say to your dealer—"What is that trunk's reputation as a traveler?—

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You are paying $15 to $50, according to the elegance you demand, for a trunk that is guaranteed to last five years—a cost of $3 to $10 per year regardless of how you travel—

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Vantine's

The Oriental Store



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They depend more than ever upon the clinging resiliency of these beautiful hand-loom fabrics for their wonderful, buoyant draperies.



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For Spring and Summer Costumes

Being by far the largest assortments of these goods ever shown in an American establishment.

Woven to our special order on the old hand-looms of China and Japan, with special reference to their adaptability to French and American needs.

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All the new Parisian shades of Chinese Purples and Lilacs, Oriental Mist Blues, Wistaria, Amethyst, Indian Red, Burnt Orange, Iris, Cherry Pinks, Coral Pink, Jade, Amber, Aquamarine, Bulgarian Red, Chrysanthemum, Geisha Gray.

For Gowns and Blouses:

Canton Silk Crepes, 43 inches wide, $4 a yard
Kobe Crinkled Crepes, 43 inches wide, $2.50 a yard
New Crepe Brocades, plain and crinkled, $2.50 and $3 a yard
Chinese Hand-Loom Pongees, natural color, 34 in. wide, $1 to $4.50 a yard
Chinese Striped Pongees, white or natural grounds, $2 to $3 a yard

Vantine's Oriental Silk Shirtings:

For Waists or Shirts, women or men, and also for Summer wash dresses — absolutely fast colors, combinations of blue-and-white, black-and-white, brown-and-white, grays and lavenders; 32 in. wide; $1.50 a yard.

Vantine's Lyons Printed Japanese Habutai Silks:

Unequalled for travelling, shopping and knockabout dresses — recent French colorings and designs; do not spot from rain; $1 to $1.65 a yard.

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Light in weight and very strong — hand-woven — the favorite silks for linings — most extensive line of colors in America. 27 in. wide; from 70 cents a yard.

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Locomobile Sixes Lead in Comfort, Beauty and Equipment

IN addition to a chassis construction admittedly the best in America, 1913 Locomobile six-cylinder cars are far and away the most comfortable, beautiful and luxuriously finished. It is easy to get in and out of the Locomobile; easy to ride in it for long distances without getting tired; easy to become enthusiastic over its beautiful lines, careful finish and charming appointments. Every modern convenience is found in 1913 Locomobiles in its highest form.
In economy of operation no other high-grade sixes are their equal.

Comfort: Locomobile easy-riding chassis and Locomobile Ten-inch upholstery; a combination that absorbs the jolts from the roughest roads.

Beauty: Smooth side bodies with easy entrance and exit, and graceful cowl front, solid mahogany rail, hinges concealed, door handles inside and clear running boards. Fabrics all of richest quality obtainable; leather and cloths specially imported.

Equipment: Simplest, most powerful and best installed Electric Starter, operated by foot pedal. Rotates motor even if it stops on dead center. Works every time. No strength or skill required. Removable pedal prevents unauthorized starting. Most costly and efficient Electric Lighting System; consumes least power and provides most light at lowest speed. The only installation of its kind. The best Electric Motor Starter and the finest Electric Lighting System are combined only in the Locomobile.

The combination of mechanical features found only in the Locomobile gives our car the highest standing in engineering circles. Disc clutch, four speeds, bronze engine bed, bronze gear case, seven bearing crank shaft.

Send for catalog describing 1913 models.

Locomobile Models and Prices

Six "38" 60 H. P.

Touring Car, 5 passengers	$4400
Torpedo, 4 passengers	4400
Roadster, 2 passengers	4400
Coupe, 3 passengers	5100
Limousine, 6 passengers	5400
Limousine, 7 passengers	5450
Landaulet, 6 passengers	5500
Landaulet, 7 passengers	5550
Berline Limousine, 7 passengers	5650
Berline Landaulet, 7 passengers	5750

Six "48" 82 H. P.

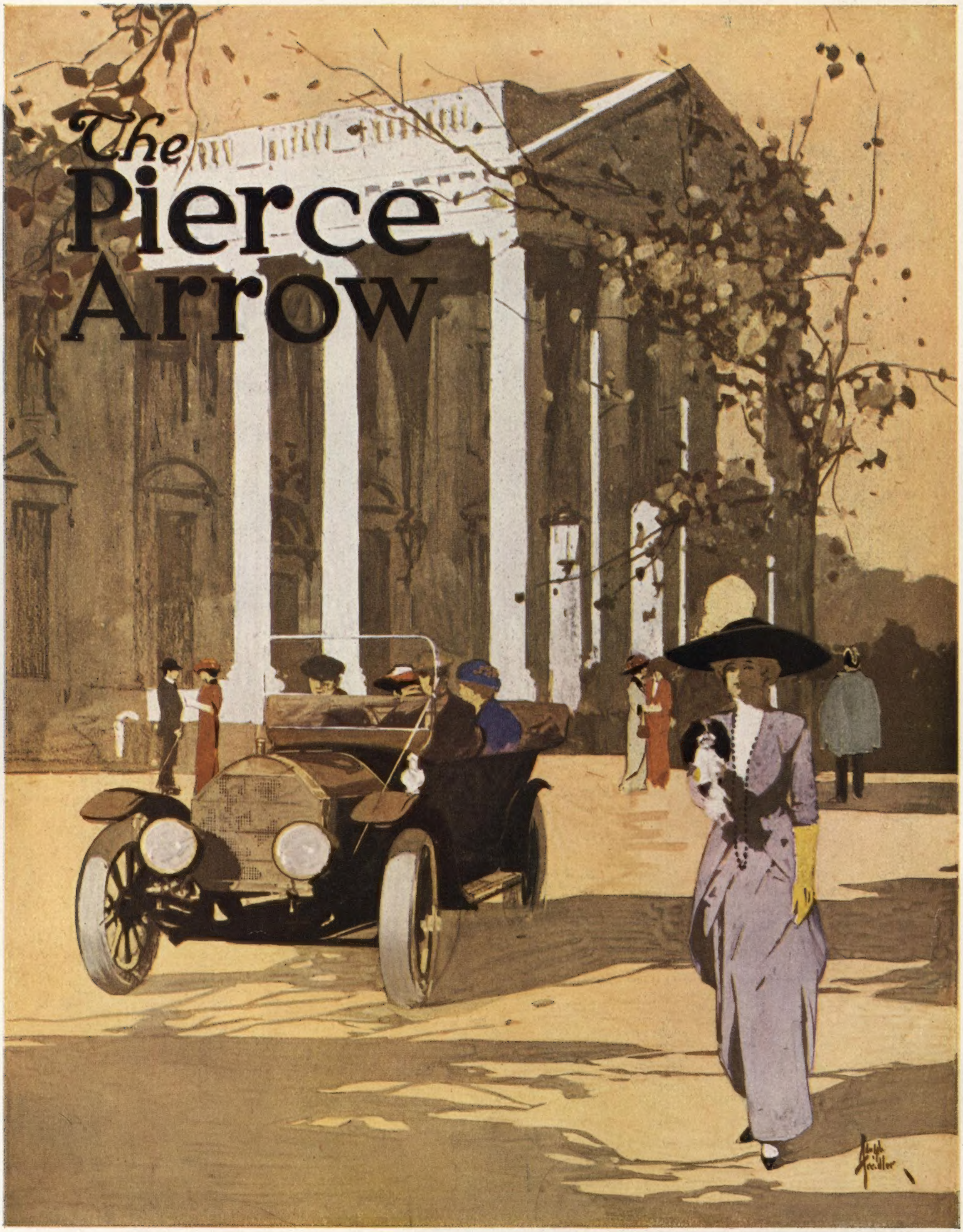
Touring Car, 7 passengers	$5100
Torpedo, 4 passengers	5100
Torpedo, 5 passengers	5100
Roadster, 2 passengers	5100
Limousine, 7 passengers	6100
Landaulet, 7 passengers	6200

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You want a car that is ready at all times for any kind of service—the sand and hills of the country, or the crowded traffic of the city. Baker construction makes it the most dependable under all conditions—powerful, responsive, never-failing. And it is maintained at a lower cost than any other electric.

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